

VISITORS TO LONDON.

**TRANTER'S  
TEMPERANCE HOTEL,**

6 to 8, Bridgewater Square, Barbican.  
Most central for business or pleasure.  
Near G.P.O. Highly recommended.  
Telegraphic Address — "Healthiest,  
London." Electric Light throughout.

VISITORS TO LONDON.

**TRANTER'S  
TEMPERANCE HOTEL,**

6 to 8, Bridgewater Square, Barbican.  
Highly recommended. "Visitors' Guide,"  
showing "How to Spend a Week (or longer)  
in London," with Tariff and Testimonials,  
post free. Telegraphic Address—"Healthiest,  
London."

*The Nonconformist*



No. 172.]

[APRIL, 1902.

GOLD MEDALS ROYAL YORKSHIRE EXHIBITIONS,  
1866 and 1887.

**P. CONACHER & CO.**

(THE OLD FIRM),

**Organ Builders,**

**HUDDERSFIELD.**

Also at DUBLIN and CARDIFF.

THE HIGHEST CLASS INSTRUMENTS AT MODERATE PRICES.  
THE MOST PERFECT SYSTEM OF TUBULAR PNEUMATIC  
ACTION YET INTRODUCED.

*Estimates and Specifications Free on Application.*

CONGREGATIONAL UNION OF ENGLAND AND WALES.

**SUPPLEMENTAL ANTHEMS TO THE CONGREGATIONAL CHURCH HYMNAL.**

In response to a widely expressed desire, a Supplement consisting of 35 Anthems has now been issued. The Selection includes Special Anthems for Christmas, Easter, Harvest, Missionary, and other occasions.

*The Editions ready are as follows:*

No. 44* Crown 8vo, cloth, 35 Supplemental Anthems ... 2s.	No. 50** Royal 8vo. Organ Ed. 120 Anthems Complete (vis., 85 Old; 35 New) 10s.
" 44A. " " 120 Anthems Complete, (vis., 85 Old; 35 New) 3s. 6d.	" 60* Crown 8vo (Sol-fa), Supplemental Anthems ... 2s.
" 50* Royal 8vo. Organ Ed. 35 Supp. Anthems... 6s.	USUAL TERMS FOR QUANTITIES.

A New "Special India Paper" Edition, crown 8vo, with Music, including 35 Supplemental Anthems just issued. 775 Hymns, 147 Chants 120 Anthems.

*In the following Handsome Bindings at Net Prices:*

Cloth extra, red burnished edges... 6s. nett.	Lux Persian limp, r/c, red-gold edges ... 8s. 6d. nett
Limp cloth, r/c, red-gold edges ... 8s. 6d. "	Smooth Persian Padded, r/c, red-gold edges ... 8s. 6d. "
Paste grain, loose r/c, red-gold edges ... 7s. 6d. "	Best Turkey Morocco, ex. red-gold-solid ... 12s. "
	Red Russia, r/c, red-gold, solid gold roll ... 13s. 6d. "

PUBLICATION DEPARTMENT, MEMORIAL HALL,

HENRY THACKER, MANAGER.

ESTABLISHED 1866.

**AUGUST GERN, Organ Builder**

(MANY YEARS FOREMAN TO MESSRS. CAVAILLE-COLL, PARIS),

**BOUNDARY ROAD, NOTTING HILL, LONDON, W.**

(Near UXBRIDGE ROAD STATION, DISTRICT RLY., and SHEPHERD'S BUSH, C.L.R.)

Inventor and Patentee of the Pneumatic Soundboard, Improved Tubular Pneumatic Action, and Pneumatic Couplers; also an Improved Electro-Pneumatic Action.

*Received Highest Award at "International Inventions' Exhibition" for Ingenious devices in Organ Mechanism.*

A. GERN begs to call the attention of those interested to the fact that he has made it his study for many years past to combine in his instruments all the best principles of the leading Organ-builders of France, Germany, and England, in which countries he has held responsible positions. He has succeeded completely in carrying out many important improvements, as may be seen by a personal inspection of his Organs, in which there is more variety and power than in many others with twice the number of stops, and costing considerably more.

**NICHOLSON & LORD,****Organ Builders,****VICARAGE PLACE, WALSALL;****And 748, George Street, Sydney, Australia.**

Organs built with improved Tracker Action, also with the Tubular Pneumatic Transmission Action, on the latest and most approved principle.

Specifications and Estimates for New Organs, Enlargements, Repairs, etc., sent free.

ORGANS TUNED BY CONTRACT OR OTHERWISE.

First-class Tuners sent to all parts of the Country.

**WADSWORTH & BRO.,****Organ Builders,****35, OXFORD STREET, MANCHESTER,****And at 181, UNION STREET, ABERDEEN.**

Specifications & Estimates for New Organs, Reconstructions, and Repairs sent on application free of charge.

ORGANS CONSTRUCTED ON A PERFECT SYSTEM OF TUBULAR PNEUMATICS, AND ON THE ELECTRIC SYSTEM.

TUNINGS CONTRACTED FOR IN ANY PART OF GREAT BRITAIN.

SEVERAL GOOD SECOND-HAND ORGANS FOR SALE.

**NICHOLSON & CO.,****Organ Builders,****PALACE YARD, WORCESTER.***(Established 50 Years.)*

Organs Constructed with Tubular and other Improved Pneumatic Actions.

Specifications, Estimates, Designs, and Testimonials sent post free on application.



TO CHOIRMASTERS, CHORISTERS, AND THOSE LEARNING TO SING.

**THE ENGLISH PATENT CONCERTINA**

is the best for training the voice; it excels all other musical instruments; and its extreme portability and richness of tone are not the least of the many advantages it possesses.

**LACHENAL & CO.'S NEW MODEL CONCERTINAS**

can be made to suit the taste of the most fastidious in regard to quality and tone, and are made from 48 to 68 keys in Treble, Tenor, Baritone, and Bass, adapted for every description of orchestral music. The New Patent Bowing Valves, as used by Signor Alsepi, render its intonation perfect.

**SUNDAY SCHOOL Festival Music****THE LARGEST AND BEST PENNY COLLECTIONS.**

Selection E (1902) Now Ready, containing Twelve New Pieces by Thomas Facer; Miss Lucy C. Hill, A.R.C.O.; A. Berridge; A. J. Jamouneau; C. Darnton; Valentine Hemery; including W. H. Jude's Popular Thank God for the Bible.

Selection D contains Twelve new pieces.

Music by Thomas Facer; Arthur Berridge; Valentine Hemery; Charles Darnton; A. G. Colborn; W. C. Webb, A.R.C.O.; Miss Lucy C. Hill, A.R.C.O.; A. J. Jamouneau; etc., etc.

Words by Austin Cecil, Wilfrid Mills, and Mrs. M. L. Haycraft.

Selection B contains There is a Glorious Home, A. Berridge's Prize Tune "Huddleston" to I think when I read, and Ten other pieces.

Selection A contains Soldiers of the Heavenly King, and Ten other pieces.

The SELECTIONS are published at ONE PENNY each (Either Notation).

Words only, 1s. 6d. per 100.

**FESTIVAL ANTHEMS FOR CHOIR AND SCHOOL**

By E. Minshall; E. H. Smith, F.R.C.O.; Arthur Berridge; James Lyon; W. H. Maxfield, Mus. Bac.; Charles Darnton; and other popular Composers.

Published in Both Notations. Samples free.

"Musical Journal" Office, 29, Paternoster Row, London, E.C.

# The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.

No. 172.

APRIL, 1902.

PRICE 2D.

Annual Subscription: 2s. 6d. post free.

By Royal Appointment.

## NORMAN & BEARD, LTD., Organ Builders, NORWICH & LONDON.

Head Office:

11, QUEEN VICTORIA STREET, E.C.

Recent Testimonial from the Choir Committee of Aston  
Villa Wesleyan Church, April 21st, 1899.

"That this Committee, after 12 months' trial, desires to  
express to Messrs. Norman & Beard, Ltd., its entire satisfaction  
with the way in which they fulfilled their contract, and to  
say that the organ is acknowledged by all to be an instrument  
of great beauty, purity, and mellowness, admirably adapted to  
the required purposes, and giving proof of thorough workman-  
ship in the mechanism."—Yours truly,

W. F. GREEN,  
Hon. Sec. to Choir Committee

PRICE FIVE SHILLINGS.

## Theo. Bonheur's Standard Pianoforte Tutor

Contains Three Celebrated Teaching Pieces by WM. SMALL-  
WOOD, viz., FAIRY BARQUE, RIPPLING LAKE, and LA ROSE  
BLANCHE, also LADY ARTHUR HILL'S Popular Melody,  
IN THE GLOAMING.

(Simplified expressly for this Tutor by THEO. BONHEUR.)

NOT LEAVING ONE THING FOR ANOTHER. "Best Tutor published."

Publisher of Original Edition of J. D. LODER'S VIOLIN SCHOOL  
(first published at 12s. net), reduced to 4s. net.

London: WALTER WHITTINGHAM,  
13, Little Marlborough Street, W.

New Work for Choirs and Choral  
Societies.

THE

## CHRISTIAN WARRIOR.

WORDS BY A. DUNCAN GOODY.

Music by J. ALLANSON BENSON.

Vocal Score, 2/-.

Choruses only, 1/-.

Tonic Sol-fa, 1/-.

Words only, 1d.; or 6/- per hundred.

E. DONAJOWSKI, 26, Castle Street, Berners Street, W.

WHY NOT ADOPT

## The Nonconformist Musical Journal FOR YOUR CHOIR?

In addition to the usual helpful and distinctive features  
there is a MUSICAL SUPPLEMENT in every issue,  
supplied in either Notation, as ordered, thus furnishing a  
cheap means of securing a constant supply of good music,  
specially selected because of its suitability to small choirs.

This plan has been adopted, with success, by many Choirs in  
London and the Provinces.

Specimens and reduced terms for quantities free on appli-  
cation to the Publisher, 29, Paternoster Row, London. E.C.

## SACRED MUSIC

BY

E. BUNNETT, Mus.D. Cantab.

To Deum in C.	Four Voices	...	...	...	3d.
Magnificat and Nunc Dimittis in C		...	...	...	3d.
Ditto	Ditto	Tonic Sol-fa	...	...	1½d.
ANTHEMS—Lead Me in Thy Truth.	(Lent)	...	...	...	3d.
The Good Shepherd.	(Easter)	...	...	...	3d.
If We Believe.	( " )	...	...	...	4d.
Ditto	Tonic Sol-fa	...	...	...	1½d.

ORGAN—Largo in E-flat	...	...	...	1s. net.
Minuetto in D	...	...	...	1s. 6d. net.
Three Short Pieces in One Book	...	...	...	2s. net.

NOVELLO & COMPANY, LONDON.

## HIGHBURY VOLUNTARIES

JUST PUBLISHED.

Fourteen original Compositions by ARTHUR  
BERRIDGE, for Harmonium or American  
Organ. Suitable for Opening and Closing  
Voluntaries, Interludes, etc., and including  
two effective "Marches." Price ONE  
SHILLING; Specimen Copy, post free, 8d.

WHAT PEOPLE THINK OF "HIGHBURY  
VOLUNTARIES."

T. H. H. writes:—"I like them very much, they are all interest-  
ing and effective without being difficult."—Plymouth, Dec. 9th.

An Organist at Great Oakley writes:—"I find them most useful  
and pleasing, either for church or home use."

A. G., of Little Clacton, thinks the book "A very nice arrange-  
ment of pieces."

A Music Teacher of Royston writes:—"The pieces seem to be  
more tuneful and attractive than those generally found in shilling  
books."

"Very tuneful and adapted for Church purposes. I should  
welcome another book," writes T. A. C., Newton Abbot.

"Very effective, and I am pleased to have a copy," says a writer  
from Plumstead.

"I think those pieces on pages 4, 6, 10, 18, 22, and 25 very tuneful.  
As an amateur organist I think more pieces of this description are  
needed, and I shall be happy to get another book on the same  
lines."—Amateur Organist, Lutetworth.

An Organist in the North: "Very good value for money."  
Mr. Jas. Luck, of Hadom Cross, writes:—"I think the 'Highbury  
Voluntaries' very good, and will use them as occasion occurs."

"NONCONFORMIST MUSICAL JOURNAL,"

29, PATERNOSTER ROW, LONDON, E.C.

## SONGS FOR CHURCH AND HOME.

IN PERIL ON THE SEA.	Post Free, s. d.
3 Keys. LANE FROST	... 1 6
THE FISHERMAN'S PRAYER.	
3 Keys. DOUGLAS BLAKE	... 1 2
WHEN I SURVEY THE WONDROUS CROSS.	
Soprano. W. T. CROSSLEY, A.R.C.O.	... 1 2
SAVIOUR, BREATHE AN EVENING BLESSING.	
(Duet.) Soprano and Tenor. A. G. COLBORNE	1 2
O COME, YE WEARY HEARTED.	
Soprano. C. DARNTON	... 1 0
"SUN OF MY SOUL."	
Contralto. W. HENRY MAXFIELD	... 1 0
GLORY TO THEE, MY GOD, THIS NIGHT.	
Contralto. JAS. LYON	... 1 0
THERE WERE NINETY AND NINE.	
Contralto. JOSIAH BOOTH	... 1 6
"MUSICAL JOURNAL" OFFICE, 29, Paternoster Row, E.C.	



ESTABLISHED 1866.

**AUGUST GERN, Organ Builder**

(MANY YEARS FOREMAN TO MESSRS. CAVAILLE-COLL, PARIS),

**BOUNDARY ROAD, NOTTING HILL, LONDON, W.**

(Near UXBRIDGE ROAD STATION, DISTRICT RLY., and SHEPHERD'S BUSH, C.L.R.)

Inventor and Patentee of the Pneumatic Soundboard, Improved Tubular Pneumatic Action, and Pneumatic Couplers; also an Improved Electro-Pneumatic Action.

*Received Highest Award at "International Inventions' Exhibition" for ingenious devices in Organ Mechanism.*

A. GERN begs to call the attention of those interested to the fact that he has made it his study for many years past to combine in his instruments all the best principles of the leading Organ-builders of France, Germany, and England, in which countries he has held responsible positions. He has succeeded completely in carrying out many important improvements, as may be seen by a personal inspection of his Organs, in which there is more variety and power than in many others with twice the number of stops, and costing considerably more.

**NICHOLSON & LORD,****Organ Builders,****VICARAGE PLACE, WALSALL;****And 748, George Street, Sydney, Australia.**

Organs built with improved Tracker Action, also with the Tubular Pneumatic Transmission Action, on the latest and most approved principle.

Specifications and Estimates for New Organs, Enlargements, Repairs, etc., sent free.

**ORGANS TUNED BY CONTRACT OR OTHERWISE.**

First-class Tuners sent to all parts of the Country.

**WADSWORTH & BRO.,****Organ Builders,****35, OXFORD STREET, MANCHESTER,****And at 181, UNION STREET, ABERDEEN.**

Specifications and Estimates for New Organs, Reconstructions, and Repairs sent on application free of charge.

**ORGANS CONSTRUCTED ON A PERFECT SYSTEM OF TUBULAR PNEUMATICS, AND ON THE ELECTRIC SYSTEM.**

**TUNINGS CONTRACTED FOR IN ANY PART OF GREAT BRITAIN.**

**SEVERAL GOOD SECOND-HAND ORGANS FOR SALE.**

**NICHOLSON & CO.,****Organ Builders,****PALACE YARD, WORCESTER.***(Established 50 Years.)*

**Organs Constructed with Tubular and other Improved Pneumatic Actions.**

*Specifications, Estimates, Designs, and Testimonials sent post free on application.*



**TO CHOIRMASTERS, CHORISTERS, AND THOSE LEARNING TO SING.**

**THE ENGLISH PATENT CONCERTINA**

is the best for training the voice; it excels all other musical instruments; and its extreme portability and richness of tone are not the least of the many advantages it possesses.

**LACHENAL & CO.'S NEW MODEL CONCERTINAS**

can be made to suit the taste of the most fastidious in regard to quality and tone, and are made from 48 to 68 keys in Treble, Tenor, Baritone, and Bass, adapted for every description of orchestral music. The New Patent Bowing Valves, as used by Signor Alsepi, render its intonation perfect.

**SUNDAY SCHOOL Festival Music****THE LARGEST AND BEST PENNY COLLECTIONS.**

Selection E (1902) Now Ready, containing Twelve New Pieces by Thomas Facer; Miss Lucy C. Hill, A.R.C.O.; A. Berridge; A. J. Jamouneau; C. Darnton; Valentine Hemery; including W. H. Jude's Popular Thank God for the Bible.

Selection D contains Twelve new pieces. Music by Thomas Facer; Arthur Berridge; Valentine Hemery; Charles Darnton; A. G. Colborn; W. C. Webb, A.R.C.O.; Miss Lucy C. Hill, A.R.C.O.; A. J. Jamouneau; etc., etc. Words by Austin Cecil, Willfrid Mills, and Mrs. M. L. Haycraft.

Selection B contains *There is a Glorious Home*, A. Berridge's Prize Tune "Huddleston" to I think when I read, and Ten other pieces.

Selection A contains *Soldiers of the Heavenly King*, and Ten other pieces.

**The SELECTIONS are published at ONE PENNY each (Either Notation).**

Words only, 1s. 6d. per 100.

**FESTIVAL ANTHEMS FOR CHOIR AND SCHOOL**

By E. Minshall; E. H. Smith, F.R.C.O.; Arthur Berridge; James Lyon; W. H. Maxfield, Mus. Bac.; Charles Darnton; and other popular Composers.

Published in Both Notations. Samples free.

*Nonconformist Musical Journal* Office, 20, Paternoster Row, London, E.C.



# The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.

No. 172.

APRIL, 1902.

PRICE 2D.

Annual Subscription: 2s. 6d. post free.

By Royal Appointment.

## NORMAN & BEARD, LTD., Organ Builders, NORWICH & LONDON.

Head Office:

11, QUEEN VICTORIA STREET, E.C.

Recent Testimonial from the Choir Committee of Aston  
Villa Wesleyan Church, April 21st, 1899.

"That this Committee, after 12 months' trial, desires to  
express to Messrs. Norman & Beard, Ltd., its entire satisfaction  
with the way in which they fulfilled their contract, and to  
say that the organ is acknowledged by all to be an instrument  
of great beauty, purity, and mellowness, admirably adapted to  
the required purposes, and giving proof of thorough workman-  
ship in the mechanism."—Yours truly,

W. F. GREEN,

Hon. Sec. to Choir Committee

PRICE FIVE SHILLINGS.

## Theo. Bonheur's Standard Pianoforte Tutor

Contains Three Celebrated Teaching Pieces by WM. SMALL-  
WOOD, viz., FAIRY BARQUE, RIPPING LAKE, and LA ROSE  
BLANCHE, also LADY ARTHUR HILL'S Popular Melody,  
IN THE GLOAMING.

(Simplified expressly for this Tutor by THEO. BONHEUR.)

NOT LEAVING ONE THING FOR ANOTHER. "Best Tutor published."

—Review.

Publisher of Original Edition of J. D. LODER'S VIOLIN SCHOOL  
(first published at 2s. net), reduced to 4s. net.

London: WALTER WHITTINGHAM,  
13, Little Marlborough Street, W.

New Work for Choirs and Choral  
Societies.

THE

## CHRISTIAN WARRIOR.

WORDS BY A. DUNCAN GOODY.

Music by J. ALLANSON BENSON.

Vocal Score, 2/-.

Choruses only, 1/- Tonic Sol-fa, 1/-.

Words only, 1d.; or 6/- per hundred.

E. DONAJOWSKI, 26, Castle Street, Berners Street, W.

WHY NOT ADOPT

## The Nonconformist Musical Journal

FOR YOUR CHOIR?

In addition to the usual helpful and distinctive features  
there is a MUSICAL SUPPLEMENT in every issue,  
supplied in either Notation, as ordered, thus furnishing a  
cheap means of securing a constant supply of good music,  
specially selected because of its suitability to small choirs.

This plan has been adopted, with success, by many Choirs in  
London and the Provinces.

Specimens and reduced terms for quantities free on appli-  
cation to the Publisher, 29, Paternoster Row, London. E.C.

## SACRED MUSIC

BY

E. BUNNETT, Mus.D. Cantab.

To Deum in C.	Four Voices	...	...	3d.
Magnificat and Nunc Dimittis in C	...	...	...	3d.
Ditto	Ditto	Tonic Sol-fa	...	1½d.
ANTHEMS—Lead Me in Thy Truth.	(Lent)	...	...	3d.
The Good Shepherd.	(Easter)	...	...	3d.
If We Believe.	( " )	...	...	4d.
Ditto	Tonic Sol-fa	...	...	1½d.
ORGAN—Largo in E-flat	...	...	...	1s. net.
Minuetto in D	...	...	...	1s. 6d. net.
Three Short Pieces in One Book	...	...	...	2s. net.

NOVELLO & COMPANY, LONDON.

## HIGHBURY VOLUNTARIES

JUST PUBLISHED.

Fourteen original Compositions by ARTHUR  
BERRIDGE, for Harmonium or American  
Organ. Suitable for Opening and Closing  
Voluntaries, Interludes, etc., and including  
two effective "Marches." Price ONE  
SHILLING; Specimen Copy, post free, 8d.

WHAT PEOPLE THINK OF "HIGHBURY  
VOLUNTARIES."

T. H. H. writes:—"I like them very much, they are all interest-  
ing and effective without being difficult."—Plymouth, Dec. 9th.

An Organist at Great Oakley writes:—"I find them most useful  
and pleasing, either for church or home use."

A. G. of Little Clacton, thinks the book "A very nice arrange-  
ment of pieces."

A Music Teacher of Royston writes:—"The pieces seem to be  
more tuneful and attractive than those generally found in shilling  
books."

"Very tuneful and adapted for Church purposes. I should  
welcome another book," writes T. A. C., Newton Abbot.

"Very effective, and I am pleased to have a copy," says a writer  
from Plumstead.

"I think those pieces on pages 4, 6, 10, 18, 22, and 25 very tuneful.  
As an amateur organist I think more pieces of this description are  
needed, and I shall be happy to get another book on the same  
lines."—Amateur Organist, Luttworth.

An Organist in the North: "Very good value for money."

Mr. Jas. Luck, of Hadom Cross, writes:—"I think the 'Highbury  
Voluntaries' very good, and will use them as occasion occurs."

"NONCONFORMIST MUSICAL JOURNAL,"  
29, PATERNOSTER ROW, LONDON, E.C.

## SONGS FOR CHURCH AND HOME.

IN PERIL ON THE SEA.	Post Free, s. d.
3 Keys. LANE FROST	... 1 6
THE FISHERMAN'S PRAYER.	
3 Keys. DOUGLAS BLAKE	... 1 0
WHEN I SURVEY THE WONDROUS CROSS.	
Soprano. W. T. CROSSLEY, A.R.C.O.	... 1 0
SAVIOUR, BREATHE AN EVENING BLESSING.	
(Duet.) Soprano and Tenor. A. G. COLBORNE	... 1 2
O COME, YE WEARY HEARTED.	
Soprano. C. DARNTON	... 1 0
"SUN OF MY SOUL."	
Contralto. W. HENRY MAXFIELD	... 1 0
GLORY TO THEE, MY GOD, THIS NIGHT.	
Contralto. JAS. LYON	... 1 0
THERE WERE NINETY AND NINE.	
Contralto. JOSIAH BOOTH	... 1 6

"MUSICAL JOURNAL" Office, 29, Paternoster Row, E.C.

# PROFESSIONAL NOTICES.

The charge for notices (three lines) in this column is 10s. 6d. for 12 insertions, 6s. for 6 insertions, commencing at any time.

**MR. WILSON BAMBER** (Tenor Vocalist) accepts engagements for Concerts, At Homes, Oratorios, etc.—For terms and vacant dates, address, 4, Hungerford Road, N.

**MR. ALFRED J. LAYTON** (Baritone), of the Crystal Palace Saturday Winter Concerts, Queen's Hall Concerts, etc., etc. For Oratorios, Musical Services, Miscellaneous Concerts, At Homes, etc. Also Quartett of Vocalists or Full Concert Party. For particulars and names of soloists, address, Stanley House, Milner Street, Cadogan Square, S.W.

**MISS ETHEL MORFORD** (Soprano), for Oratorios, Concerts, Choir Festivals.—Press Notices and Terms, 32, Deronda Road, S.E.

**MRS. FRANK PANTHER** (Soprano), for Oratorios, Concerts, At Homes, etc.—Terms and vacant dates, apply "Deenethorpe," Clarence Avenue, Northampton.

**MR. ALEXANDER TUCKER** (Bass), St. Audries, Enfield, Middlesex. "His solos were a revelation of how devout singing may become preaching of the highest kind."—*Christian World*.

**MR. EDWIN J. WILKINS** (Tenor), for Ballad Concerts, At Homes, Oratorios.—For terms, apply to permanent address, Whittier House, 136, Browning Road, Little Ilford.

**MR. ARTHUR BERRIDGE** (Composer) gives lessons in Harmony and Orchestration, and revises MSS. for publication.—Address, 77, Umfreville Road, Harringey, N.

**MR. J. R. GRIFFITHS**, Mus. Bac., Durham, Organist and Choirmaster of Christ Church, Westminster Bridge Road, S.E., gives Correspondence Lessons in Harmony, Counterpoint, etc.—Address 2A, Lorn Road, Brixton, S.W.

**MR. JAMES LYON**, Mus. B. (Oxon.), (a frequent contributor to the O.M.V.), prepares Candidates for all Musical Examinations by Correspondence. MSS. corrected and revised for publication. Vacancy for an Assistant Pupil. Two former pupils now hold Organ Scholarships at Oxford.—Address, Wallasey, Cheshire.

**DR. ORLANDO A. MANSFIELD**, Mus. Doc. Trinity Univ., Toronto; F.R.C.O.; L.Mus. L.C.M.; L.Mus. T.C.L.; Author of "The Student's Harmony," etc., etc., prepares by post for all musical exams. Over 300 successes. MSS. revised. Exam. pieces analysed.—Glenhaven, TORQUAY.

**FOR CHOIRS, SINGING CLASSES, etc.**—Send One Shilling for Sample Parcel of Effective ANTHEMS and GLEES, all seasons.—The Orpheus Music Co., Moorgate Station Arcade, London, E.C. Estimates to Composers.

## SEVEN NEW TUNES FOR SUNDAY SCHOOL FESTIVALS.

Selected from 800 Competitions.

Music, 7s. per 100. Words, 2s. per 100.

SPECIAL TITLE-PAGE FOR QUANTITIES.

Write immediately for Sample to—

SUNDAY SCHOOL UNION, 53, BROWN STREET, MANCHESTER.

**FOUR PRIZES** of £3 each for Festival Hymn Tunes. Manchester Sunday School Union.—Send stamp for conditions to F. Womersley, 53, Brown Street, Manchester.

## ELLISTON'S "ORGANS & TUNING."

A Practical Handbook for Organists.

Third Edition. 330 pages. 3s. 6d. net. Postage 4d.

WEEKES & Co., 14, Hanover St., Regent St., London, W.

## POPULAR HYMNS SET TO FESTIVAL MUSIC.

By E. MINSHALL.

Very Suitable for Anniversary Services.

No. 1. "Soldiers of Christ, Arise!"

Sixth Edition, 2d.

No. 2. "The Son of God goes forth to War."

Third Edition, 2d.

No. 3. "All Glory, Laud, and Honour."

Fifth Edition, 1 1/2d.

No. 4. "Brightly Gleams our Banner."

Third Edition, 2d.

No. 5. "Stand up, stand up for Jesus." 2d.

No. 6. "I heard the Voice of Jesus say." 2d.

Third Edition, 2d.

TONIO SOL-FA EDITIONS ONE PENNY.

Orchestral parts of all the above may be hired.

"NONCONFORMIST MUSICAL JOURNAL" OFFICE,

29, PATERNOSTER ROW, LONDON, E.C.

## A SHORT CHURCH CANTATA.

# PENITENCE, PARDON, & PEACE.

MUSIC BY

**J. H. MAUNDER.**

For Soprano (or Tenor) and Baritone Soli and Chorus.

Price 1/6; Tonio Sol-fa, 1/-; Words 2/- per 100.

London and New York: NOVELLO, EWER & CO.

Write for Complete Lists of Church Music and Specimen Copies to the COMPOSER, Hill Top, Belmont Park, Blackheath, S.E.

## CORONATION ANTHEM BY SIR JOHN STAINER.

# "BLESSED IS THE NATION."

A Festival Anthem by the late Sir JOHN STAINER,

Organist of St. Paul's Cathedral.

This Anthem, which has never before appeared as a separate publication, is one of the finest of Sir John Stainer's shorter works. No more suitable Anthem for the Coronation can possibly be published.

Old Notation. Super Royal 8vo, price 4d.

ANDREW MELROSE,

57 & 59, Ludgate Hill, and 16, Pilgrim Street, E.C.

## LONDON COLLEGE OF MUSIC,

INCORPORATED,

GREAT MARLBOROUGH STREET, LONDON, W.

FOR MUSICAL EDUCATION AND EXAMINATIONS.

PATRON - - - - - His Grace the DUKE OF LEEDS.

Dr. F. J. KARN, Mus. Bac. Cantab., Principal Education Dept.  
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

## LOCAL AND HIGHER EXAMINATIONS, 1902.

**EXAMINATIONS in PIANOFORTE PLAYING, SINGING, THEORY,** and all branches of Music, will be held in London and at 350 Provincial Centres in July (June for Scotland and Ireland) next, when Certificates will be granted to all successful candidates. Latest date for receiving Entries, May 15th and June 15th respectively.

SYLLABUS for 1902 may be had of the Secretary, and contains full particulars of the undermentioned:

- (1) The Examinations for Certificates in Pianoforte, Violin, Singing, and Theory of Music.
- (2) The Higher Examinations for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.).
- (3) The Teachers' Diploma (L.C.M.).
- (4) Regulations for the Medals, Prizes, and Exhibitions offered for competition during 1902.

In the Educational Department, students are received and thoroughly trained under the best Professors at Moderate Fees.

A VACATION COURSE of Instruction in Special Subjects for Teachers and others is held at Easter, August, and Christmas.

T. WEEKES HOLMES, Secretary.

## COMPOSERS

are invited to send to

THE PUBLISHER,

"Nonconformist Musical Journal,"

29, Paternoster Row,

For ESTIMATES for Printing and Publishing their Works.

JUST PUBLISHED. Price 4s. 6d.

## NEW BOOK FOR STUDENTS.

# Two Thousand Questions and Answers.

ON MUSICAL HISTORY, BIOGRAPHY, FORM, INSTRUMENTATION, ETC.

By **WALTER H. PALMER,**

Author of '800 Questions on Musical Theory,'

WITH INTRODUCTION BY PROF. E. H. TURPIN, Mus. Doc.

London: SIMPKIN, MARSHALL & CO., Ltd.

Bristol: W. CROFTON HEMMONS, Stephen Street.

# The Nonconformist Musical Journal.

**A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.**

## CONTENTS.

	PAGE
OUR COMPETITIONS ... ..	51
PASSING NOTES ... ..	52
THE CHURCH SOLO ... ..	50
MUSIC AT HOPE CONGREGATIONAL CHURCH, DENTON ... ..	54
HAYDN IN ENGLAND ... ..	55
EVOLUTION IN HYMN TUNES ... ..	56
HAMPSTEAD NONCONFORMIST CHOIR UNION ANNUAL FESTIVAL ... ..	58
MANCHESTER AND DISTRICT NONCONFORMIST CHOIR UNION ... ..	59
LONDON FREE METHODIST MUSICAL UNION ... ..	59
ECHOES FROM THE CHURCHES ... ..	60
CORRESPONDENCE ... ..	63
ROCHDALE WESLEY CIRCUIT CHOIR UNION ... ..	63
WELSH FESTIVAL IN LONDON ... ..	63
THE NORTH LONDON BAPTIST CHOIRS' ASSOCIATION ... ..	64
STACCATO NOTES ... ..	64
NEW MUSIC ... ..	64
TO CORRESPONDENTS ... ..	64

## SCALE OF CHARGES FOR ADVERTISEMENTS.

Per 1/4 page = 2 1/2 inches ... ..	£0 12 6
" 1/2 " = 4 1/2 " ... ..	1 2 6
" Full " ... ..	4 4 0

Discount for a long series. Special position by arrangement.

## PROFESSIONAL NOTICES.

3 Lines 10s. 6d. per annum. 6s. for six months.

Address all applications for space to the  
*Nonconformist Musical Journal*,  
29, Paternoster Row, London, E.C.

*All Communications for the Editor should be sent to him at Bryntirion, Grimston Avenue, Folkestone. Orders for any of our publications should be sent to the publishing office, 29, Paternoster Row, London, E.C.*

## Our Competitions.



THE prize for the best anthem suitable for Coronation Services has been awarded to—

MR. ARTHUR G. CLAYPOLE,  
FLETON AVENUE,  
PETERBOROUGH.

\*\*\*\*

### OUR NEXT COMPETITION.

We offer a prize of Two Guineas for the best variations on a Hymn Tune for the Organ.

The following are the conditions:—

1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before April 30th, 1902.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. The tune must be non-copyright, or, if copyright, written permission must be obtained to use it. The successful composition will be issued in *The Organist's Magazine of Voluntaries*. The length ought not to exceed five pages of that work.

6. Our decision in all matters relating to the competition shall be final.

\*\*\*\*

The proprietor of that excellent work, "The Bristol Tune Book," towards the end of last year

asked 20,000 ministers, organists, and choir-masters to send in a list of the 100 best tunes selected from the book. Prizes were offered to the ten competitors whose votes were nearest to the 100 selected tunes. The result has recently been issued, and will be read with interest. Few will be surprised to know that "St. Gertrude" and "Hollingside" stand first and second on the list. "Ellers," "Aurelia," "Nicaea," and "St. Bees" are well to the front. We should have expected "Vox Dilecti" (which stands No. 26), and "Lux Eoi" (No. 73) to have taken higher places. It surprises us to find the following in the list at all: "Nottingham," "St. Christopher," "Pembroke," "Abridge," and "Silchester." The selection, however, upon the whole strikes us as being a very good one. Here it is:—

- |                      |                       |
|----------------------|-----------------------|
| 1. St. Gertrude.     | 26. Vox Dilecti.      |
| 2. Hollingside.      | 27. Easter Hymn.      |
| 3. St. George (792). | 28. Propior Deo.      |
| 4. Ellers.           | 29. Diademata.        |
| 5. Eventide.         | 30. Rutherford.       |
| 6. Melita.           | 31. Ellacombe.        |
| 7. Aurelia.          | 32. Deerhurst.        |
| 8. Sandon.           | 33. Wir Pflugen.      |
| 9. Nicaea.           | 34. Regent Square.    |
| 10. St. Cuthbert.    | 35. Adeste Fideles.   |
| 11. St. Bees.        | 36. Nottingham.       |
| 12. Rockingham.      | 37. Maidstone.        |
| 13. Whitburn.        | 38. Wentworth.        |
| 14. Angelus.         | 39. Evening Hymn.     |
| 15. Miles' Lane.     | 40. Ombersley.        |
| 16. Pilgrims.        | 41. Agnus Dei.        |
| 17. Stephanos.       | 42. Stella.           |
| 18. Lux Benigna.     | 43. Hanover.          |
| 19. Yorkshire.       | 44. Jazer.            |
| 20. Wells.           | 45. Ascalon.          |
| 21. Holly.           | 46. St. George (352). |
| 22. Christmas Hymn.  | 47. St. Catherine.    |
| 23. Ewing.           | 48. Hursley.          |
| 24. Austria.         | 49. St. Anatolius.    |
| 25. Old Hundredth.   | 50. Trinity.          |



51. Sawley.  
52. Sanctissimus.  
53. Missionary.  
54. Leominster.  
55. Day of Rest.  
56. Royal Fort.  
57. St. Christopher.  
58. Triumph.  
59. Eden.  
60. St. Agnes (374).  
61. Darwells.  
62. Berlin.  
63. Moscow.  
64. Pembroke.  
65. St. Oswald.  
66. Ravendale.  
67. St. Matthias.  
68. Come unto Me.  
69. Noel.  
70. Dismissal.  
71. Dix.  
72. Toulon.  
73. Lux Eoi.  
74. Dominus Regit.  
75. St. Sylvester.

76. Barton.  
77. Leoni.  
78. Tichfield.  
79. St. Alphege.  
80. Sursum Corda.  
81. Alford.  
82. St. Peter's.  
83. Norwood.  
84. Commonwealth.  
85. St. Aelred.  
86. Castle Rising.  
87. Invitation.  
88. Hushed was, etc.  
89. Redhead.  
90. Lymington.  
91. St. Saviour's.  
92. Weber.  
93. Gounod.  
94. Southport.  
95. Abridge.  
96. Silchester.  
97. Luther's Chant.  
98. Pentecost.  
99. Spohr.  
100. St. Agnes (877).

\*\*\*\*

We have lately read with much interest the catalogue of the Anthems, Introits, Glees, etc., contained in the Choir Library of the Congregational Church, Besses, near Manchester. It is a splendid collection, and we should judge that very few choirs of a similar character can boast of such a library. The Anthems and Introits number 275.

## Passing Notes.

**A**N innocent amateur gravely enquires of a contemporary whether "some of our famous singers of the present day indulge in a small quantity of alcohol previous to singing." If they do, would our contemporary say "what particular kind is used by tenors." The idea of a particular tippie for particular classes of voice is sufficiently amusing, but no doubt there is something in it. The innocent amateur has "heard talk of stout, but would not that be too heavy?" Of course it would—for tenors. No tenor should ever think of "parsons' black champagne." The real thing, the clear, sparkling liquid which flows at City dinners, and is supposed to go so well with chicken, is the stuff for tenors. Basses and baritones should go for brandy, which Dr. Johnson declared to be the drink for heroes; contraltos might try port; and sopranos could hardly do better than drink claret, which would probably make high notes as well as it makes blood. But perhaps I am making a mistake all round. "Wine," said the late Professor Blackie, "is the drink of the gods, milk the drink of babies, tea the drink of women, beer the drink of Germans, and water the drink of beasts." At least we can avoid the water!

Some years ago we heard a great deal about music as a medicine. Apparently we are going to hear more now. An American doctor has given the theme a start. He says that life consists of an in-

most of them well-known standard compositions. The glees and part songs number 95. From a footnote we learn that a special anthem, in addition to an introit, is sung every Sunday evening, and the anthem is not repeated within a year. This is evidence of an efficient choir and an energetic choirmaster.

\*\*\*\*

At a meeting of the Choral Festivals Committee, held last month, it was resolved to again approach the railway companies in the autumn with the hope of getting some concession for the singers attending the various festivals at the Crystal Palace next year.

\*\*\*\*

Much regret has been expressed at the announcement of the death of Mr. H. Pontet, also known as Piccolomini, the composer of "Ora Pro Nobis," "Eternal Rest," "The Toilers," and many other well-known songs. For some time he had been in straitened circumstances, and this so preyed on his mind that he had to be taken to Hanwell Asylum, where he died. We met him almost weekly some years ago, and always found him a most genial and pleasant man. He ought to have died a rich man, judging by the popularity of many of his songs. But we believe he frequently sold his copyrights at a very low figure, and he was most generous to his friends.

cessant repetition of vibrations. In health these are harmonious. In disease they are discordant. Music has "a subtle and surprisingly potent influence in restoring vital harmony. Patients with nervous complaints should go to concerts, not to chemists." The experience of David with Saul is certainly not encouraging, but perhaps something should be set down to the fact that David was an amateur. We shall see how Mr. Auguste van Biene gets on. That distinguished 'cellist is, it seems, interested in the curative effects of music in the case of certain ailments, and has volunteered his services to play at various London hospitals for the benefit of the patients. The monkeys at the Zoo go crazy at the sound of the fiddle, but a healthy monkey and a sick man are on a somewhat different footing. Perhaps, however, the player who tried the experiments at Regent's Park was an amateur too.

In this connection I observe with somewhat mingled feelings that Mr. W. S. Desborough has been trying to persuade the Board of Education to allow the violin to earn the music grant in day and evening schools. This, as a northern paper remarks, opens up the prospect of a new terror in life for paterfamilias. The result of a first application of "the tail of the horse to the bowel of the cat" (only it isn't the cat) is commonly agonies to the applicant and outrages on all within hearing of him. The late Dr. Hullah, speaking no doubt from his own experience as a paterfamilias, declared that the



first month at the fiddle should be spent on the top of the highest hill, at the extremity of the most desolate plain, or in the recesses of the deepest cavern in the student's neighbourhood. "No solitude can be too complete for him, no banishment too strictly maintained. By his own act he makes himself unfit for human companionship, places himself outside the pale of civilisation." And yet it is seriously proposed to teach the violin in our Board Schools. It is enough to make Dr. Hullah turn in his grave.

By the way, a citizen of Massachusetts has died, leaving behind him a collection of nearly three hundred brass musical instruments which it had been his hobby to collect during a long life time. Fancy a man giving house room to three hundred brass instruments! Douglas Jerrold used to say that he could never enjoy his dinner with a military band playing; he always tasted the brass in his soup. If I had three hundred brass instruments in my home I should never be able to look at soup. And there is another point. "Do you think, Mr. Spurgeon," said an anxious Christian, who had something of the Massachusetts collector's weakness, "Do you think that a man who plays the French horn can be

saved?" The question was too tempting. "You may be saved," said the great preacher, "but I am doubtful about your neighbours." If the Massachusetts man was in the habit of blowing through all these three hundred brass tubes it must go hard with his neighbours at the last great day. It is bad enough with only a cornet through the wall.

Mr. Watkin Mills has an original method for dealing with the incorrigible people who persist in talking while music is going on. He would "sing at them until they stop." I envy his endurance. At a recent Christmas Carnival in a certain big town there was a man who undertook to swing clubs for twelve hours every day for a week without stopping. If Mr. Watkin Mills feels himself equal to something of that kind in regard to his voice, he may succeed with the talkers. But my opinion is that he will tire himself out long before the talkers get tired. I have noticed that these disturbers of the concert peace are nearly always women. How I pity the men who are tied to them! "The husbands of the talkative have great reward hereafter," says Mr. Kipling's "Lama." They have need to be rewarded, poor fellows!

J. CUTHBERT HADDEN.

## The Church Solo.



THE crucial point in church music is the solo. It has possibilities of valuable service in quickening and exalting the worshipful mood, and in impressing some vital phase of religious truth upon souls made tenderly responsive by the emotional influence of music, yet it is exposed to dangers manifold, both spiritual and artistic.

The solo singer occupies for the time being a relation akin to that of the preacher or ministrant at the altar. He or she voices the aspirations, the penitential feelings, the heartfelt devotion of the congregation, and is also the mouthpiece of a divine call to prayer, to faith, to zeal, to obedience. As the representative of men before God and of God to men, the singer is bound, as much as the minister, to feel what is sung, and to make highest use of gifts and opportunities. Beyond a doubt, those who occupy the office of leading the common praise or announcing God's truth in song will have to account for the use or misuse of their powers. The call to self-forgetting consecration of themselves and their best powers comes to them as directly as to the ordained minister. In fact, there should be a virtual, if not ritual, ordination of every one who engages in this high form of religious service.

The solo singer has a great opportunity of making deep religious impressions. Some there are who meet their responsibility with sincere consecration of every tone and word which issues from their lips. When all our choir members fulfil their duty in this spirit the spiritual results of their truly sacred art will be incalculable. The ministry of certain singing evangelists is second only in power to that of the most useful preachers of the Gospel. Would that every hymn, anthem, and voluntary were baptised by the Holy Spirit, and so made effective to its utmost spiritual possibility!

Pure tone and intelligent rendering are the first musical requisites of a solo part. With these should be ranked perfect enunciation. This will atone for much that is musically defective. The singer in a Protestant Church, at least, has no right to deliver the words of his melodic message in such a slovenly way that no one can know what is sung. A certain minister's invocation would be frequently *à propos*. After an unintelligible opening anthem he asked the Lord to accept and bless what had been offered in song, "which Thou hast doubtless understood, though we have not." The "fine art of enunciation" is as much the duty of every church singer to acquire and practice as accuracy in note reading or sight vocalisation.

Then, for music's sake, as well as for the singer's and hearer's, let there be no mannerisms. Let there be art enough to conceal art. *Sancta simplicitas* is the secret soul of high art as of piety. Away with mouthing, superfluous grace notes, and affected *portamento*! And may the living live long enough to hear pure natural tones in place of the fashionable *vibrato* which blankets the words, wearies the ear, and robs sacred music of much of its sacredness.

Finally, remember that the best musical tones and those most befitting church music are produced by moderate dynamic force. The double *forte* should be sparingly used. Shrieks do not lift the congregation to heights of either æsthetic or spiritual emotion. The strident notes of full-chested *fortissimo* passages usually spoil tonal beauty and forbid sympathetic rendering and hearing.

There should be a better understanding of the absolutely religious character of the service rendered by those who lead the musical part of public worship. A spiritual standard ought to be maintained by and for them, and every encouragement given them to make of church music a sacred and blessed service.

## Music at Hope Congregational Chapel, Denton.



THE history of the choir at Denton furnishes very distinct encouragement to all who would advance, as well as a splendid example of perseverance well rewarded.

The chapel was erected in 1836, and has a seating capacity of about 700. Whether or not the architect was a believer in Rowland Hill's well-known theory regarding corners in chapels, and their unwelcome occupant, is not recorded, but the popular preacher's ideal was followed in the building plan, and the octagonal interior bears a striking resemblance to the old Surrey Chapel. Failing the corners in which to hide, rumour has it that on occasions the choir gallery has been selected as the lurking place of the evil one, but the builders left no room for such visitations in the structure itself, so a spirit of devotion to the service of the church and a very cordial relationship between pastor and choir effectually stops any opening for disturbing influences in the seats of the singers.

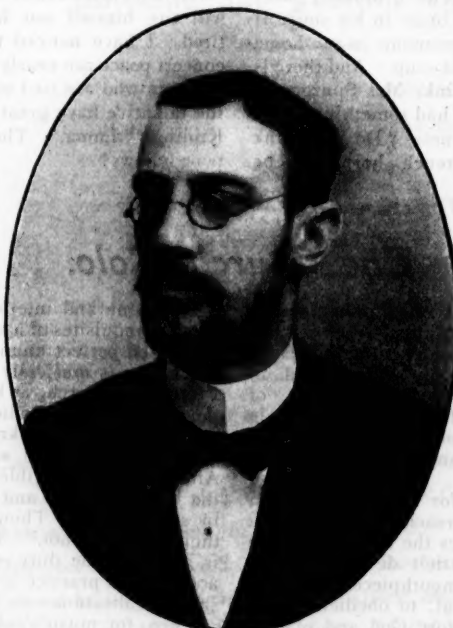
For nearly ten years the church has been under the pastoral care of Rev. James Brighting, who has retained through the years the high esteem with which he was welcomed at the commencement of his ministry. Possessing a very fine sense of the "fitness of things" in musical worship, Mr. Brighting is fortunate in his choir-master, Mr. Jas. Hardy, whose portrait we present. By the "eye-to-eye" appreciation of the proper place of music in divine worship, there is a spirit of concord in the conduct of the services which is the subject of mutual congratulation on the part of both gentlemen.

The choir first attracted public notice outside its own town in 1898, when it was fortunate in securing the second prize in a contest at Stockport. Fired by a spirit of high enthusiasm, and encouraged by their county success, the choir—taking their title as an inspiration—entered for the Nonconformist Choir Union contest at the Crystal Palace in June, 1899, and secured the first prize. The remarks of the adjudicator were highly complimentary, and the members were, of course, greatly gratified at their success, which, however, was not regarded as a final effort by any means. For three years they have entered for the Hyde

Competitions, and have thrice secured the premier position. During the period under notice the *personnel* of the choir has very largely changed, but the present members are worthy custodians of the records of the past, and form a well-balanced body of voices. The membership is based upon quality rather than quantity, and totals twenty-one voices, who, upon the occasion of our visit gave a very excellent account of themselves. The singing was a genuine help to the congregation in their songs of praise. The hymns, chant, and anthems were each delightful means of true worship, and the congregation were in full choral sympathy with the choir's artistic efforts, and joined very heartily in the

various portions of the service. In the morning the congregation was somewhat thin, and the singing was, in consequence, a little below the mark perhaps. The evening service was much better attended, and a great improvement was noticeable both in the volume of sound and in expressiveness.

The opening hymn was Watts' "Now to the Lord a noble song!" and right worthily was it rendered. Lancashire has a reputation for heartiness, and here it was not undeserved, although a very pleasing contrast was formed by taking verse five almost unaccompanied, with the last verse gradually crescendo to the last line, "And sing His name to harps of gold," full choir and organ—altogether a very excel-



MR. JAS. HARDY.

lent piece of congregational singing. The chant (Psalm xix.) deepened the favourable impression created by the singing of the hymn—the enunciation being very good, the recitation notes well defined, and expression again very fine. The next hymn was "Angel voices ever singing," to Dr. Monk's tune, and it furnished a vehicle of expression of the lofty conception of the choir member's portion in divine worship:

"And for Thine acceptance proffer  
All unworthily,  
Hearts and minds, and hands and voices,  
In our choicest Psalmody."

is invested with a very definite meaning and significance when sung by a band of consecrated singers who fulfil the obligations of the lines, and the singing of the hymn was exceedingly good.

The plan obtains at "Hope" of having two anthems, an easy one for the congregation, while



the choir anthem is of a higher order, sung while the congregation remain seated. The first anthem on the present occasion was No. 1 in the Congregational Hymnal Anthems, and the choir sang Woodward's "Radiant Morn." This afforded an opening for expressive singing, and the opportunity was made the most of, and the rendering would bear comparison with the performances in many of the best churches. Popular hymns, such as "Saviour, blessed Saviour," and "Ye servants of God," would naturally find favour with such a congregation, and the rendering of the two pieces was an evident enjoyment on the part of the people.

The services were commendably brief, without any sense of loss of power, and the pastor's sermons were of a bright and cheery character. A recent "mission" among the young people, resulting in a very large increase of church membership, would furnish him with just the encouragement his manner in and out of the pulpit would suggest as being particularly welcome. A very effective close to the service was furnished by a beautifully subdued rendering of verse one of Mudie's matchless hymn, "I lift my heart to Thee," by the choir and congregation. A word of unstinted praise is due to the organist, Mr. Ives, for the sympathetic accompaniment in the hymns, a feature being made of unaccompanied singing more than once, with excellent effect.

Cordial relationships exist between the choir members and their leader, as is evidenced by valuable mementos which grace the home of Mr. and Mrs. Hardy, who herself was a choir member at the time of their marriage.

The organ, by Forster and Andrews, was erected

as a memorial to a former church member, and is valued greatly by the church, both by virtue of its associations and its excellent quality.

A peculiarly interesting bond between the pastor and the choirmaster is formed on the Sunday School Anniversary Day, and other special occasions, when Mr. Hardy furnishes an original tune to a special hymn by Rev. J. Brighting. Several of these joint productions were found, upon perusal, to be of a very taking character, and it is no great wonder that the feature of the day is the special hymn. On one occasion the joint authors produced an extended "Service of Song" which occupied the place of honour in the afternoon programme, and was repeated subsequently with great acceptance.

The "Hope" choir supplies an effective answer to the oft repeated question, "Does the presence of a 'Prize' choir help the service of the church?" There may be places where the response would be negative, but Denton does not furnish such a reply. The true function of a choir in leading the praise is here interpreted in a highly conscientious manner, the singing during the hymns being just sufficient to lead without overpowering the people's voices, and with no attempt to monopoly of vocal worship. The reverential treatment of the hymns was very pleasing, and as welcome a feature of the service as was the fine rendering of the anthem—in itself a message of helpful comfort not to be lightly esteemed. Given a multiplication of such choirs as this, with the accompanying cordial goodwill between the pastor and deacons and the choir gallery, and the services of the Free Churches would be immensely benefited.

## Haydn in England.

**A**T the Bermondsey Settlement Sir Frederick Bridge, organist of Westminster Abbey, delivered, before a large audience, an interesting lecture on "Haydn in England."

It was not until after the death of his patron, Prince Nicolaus Esterhazy, to whom he was much attached, that Haydn decided to visit England. His first trip extended from January 1st, 1791, to well into the following year, and he paid his second visit in 1794. Mozart tried to persuade Haydn not to go to England, urging that his knowledge of the foreign tongue was insufficient, but his friend replied that he relied upon a language that was understood all over the world. The younger master said, "We shall, no doubt, take our last farewell in this life," and so it proved, for Mozart died in December, 1791. Describing his first journey to England, Haydn wrote that at sight of the ocean he was "seized with a little alarm, and a little indisposition likewise." His arrival in London caused a great sensation, and he related how he went the round of the newspaper offices for the next three days. Haydn resided at Great Pulteney Street, and found the noise of the people crying their wares in the street intolerable. His cantata, or scena, "Ariadne in Naxos," was produced with much success, a newspaper report stating that it "touched and dissolved the audience." (Miss Kate

Cherry sang the piece in question. It is melodious, but somewhat over-lengthy.) At the first Salomon concert, given at the Hanover Square Rooms, Haydn's Symphony in D Major, second of the Salomon set, was performed. According to the lecturer, the first portions of these concerts were marred by the noisy arrival of late-comers, while during the second part most of the audience were asleep. The "Surprise" Symphony was designed to wake up the slumberers. Haydn visited Westminster Abbey on the occasion of one of the original Handel Festivals, and remarked, concerning the Anglo-Saxon musician, that "truly he was the master of us all." A three days' musical festival was held when Haydn visited Oxford and was made a doctor of music, three compositions from his pen being then performed. Mr. and Mrs. Borland played an arrangement of a movement from the "Oxford" Symphony, written for the third concert, and Sir Frederick Bridge brought with him and exhibited the Handel Commemoration medal worn by Dr. Dupuis on the occasion of the conferring of the degree on Haydn at Oxford. An intimate friend of Haydn's in London was Bartolozzi, and the composer was present at the wedding of the famous engraver's son at St. James's, Piccadilly. Madame Vestris was one of the daughters of that marriage. Haydn paid two visits to the City. He attended the Charity Children's Festival at St. Paul's Cathedral and a banquet at the Guildhall. Haydn took final leave of London on August 15th, 1795.

## Evolution in Hymn Tunes.

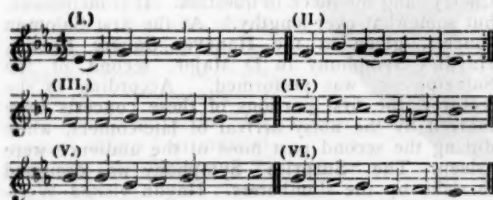
### THE TUNE "MUNICH."

By J. R. GRIFFITHS, MUS.BAC.

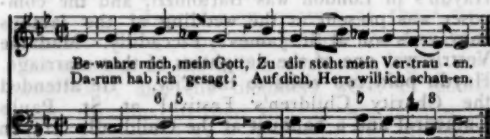


OWEVER fascinating may be the study of evolution in the world of nature, it is surely none the less so in that of art. Especially is this the case in the realm of music, both as regards the media through which musical sounds are produced, and the compositions written for performance. To enthusiasts in musical history, what can possibly excel in interest the gradual growth of composition, starting with the simple unaccompanied folk-song of long ago, and ending with the complicated score of a modern symphony? And if we leave the broad area of composition generally, and confine ourselves to one particular section of it, the interest is not one whit the less. How absorbing the study, for instance, of violin music, beginning with the limited voice-parts of the madrigalian period, and then tracing its progress as it picks up, one by one, those characteristic figures and turns of melody which were ultimately to form its distinguishing features!

And evolution in the humble hymn-tune is no less productive of interesting episodes than evolution in the higher forms of musical composition. This will doubtless become apparent as we follow the career of the familiar tune known by the name of Munich, the melody of which we give below. And as we shall frequently have occasion to refer to its construction we will affix a number to each of the six phrases of which the tune is composed. Ex. 1:—

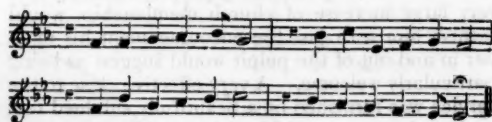


Possibly, as Zahn the German writer suggests, the earliest indications of the melodic phrases in anything approaching a connected form are those found in an elegantly got up and profusely illustrated German Psalter of 1675, which bears the somewhat poetic title of "Lust und Artzeney-Garten des Königlichen Propheten Davids" (Pleasure and medicine garden of David, the kingly prophet). For instance, turning to the 16th Psalm, we find the melody begins thus. Ex. 2:—

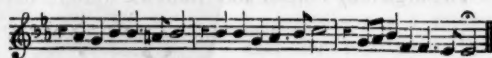


(We have, of course, put the melody into the G clef instead of the old C clef). Now we have here not only the outlines of phrases i. and ii., but we have them repeated exactly as in modern use, and contained in the same key—E<sup>b</sup>.

If we now turn to Psalm 135, we shall find that the last four lines of the melody thereto will provide us with phrases iii., v. and vi. Transposed from the key of G they are as follows. Ex. 3:—



That the first, third and fourth bars of this extract are respectively the phrases iii., v. and vi. of Munich will be apparent at once. The only phrase not yet accounted for is the fourth, which, on reference to Ex. 1, it will be noticed, is one involving modulation. The missing link is, however, partly to be found in the melody to Psalm 54, the last three bars of which (transposed from the key of F) thus run. Ex. 4:—



Here, then, in this old book of 1675, are the beginnings of this fine old tune, and though the whole of the six phrases do not occur consecutively, they are distinctly outlined in groups of twos and threes, and clearly recognisable. Now let us proceed to the next stage in the history and give the melody as it stands in the *Meiningsches Gesangbuch* of 1693, where is contained, so far as is known, its *first appearance* as a complete and distinct tune. Ex. 5:—



(For the sake of ready comparison, the above example has been transposed from the key of G into that of E<sup>b</sup>). Now it is an outstanding feature of this two-century-old tune that it has perhaps undergone as many changes as any tune could possibly be subjected to. If it were wished, numberless instances could be quoted where variations more or less minute have been introduced into it; but as no useful purpose would be served we content ourselves by quoting, firstly, the form current in North

# BEHOLD, GOD IS MY SALVATION.

Isaiah XII. 2. 3. 4.

ARTHUR G. COLBORN.

London: "MUSICAL JOURNAL" OFFICE, 29, Paternoster Row. E.C. Price 2d. Tonic sol-fa ld.

*With Spirit.*

Gt. *mf*

20.

Sop.  
Alto.

Tenor.  
Bass.

*f*

Be - hold, be - hold, be - hold, . . . . be -

- hold, be - hold, be - hold, . . . . God is my sal - va - tion,



God is my sal-va-tion, I will trust, I will trust, and not be a - fraid, for the

Lord Je - ho - vah is my strength, my strength and my song, my

strength and my song, He al - so is be - come my sal - va - - - tion.

*mf cres.* *mf cres.* *mf cres.* *mf Sw cresc.* *without Ped.* *ff* *ff Gt.*

cres.

the  
cres.

cres.

do.

y

do.

do.

do.

3

dim. Sw. mp poco rall. Man.

*f* *mp* *cres - - - cen -*  
Praise the Lord, praise the Lord, call upon His Name, .

*f* Gt. a tempo. *mp* Sw. *cres - - - cen -*

do. *ff* *dim.*  
call upon His Name, call upon His Name, de - clare His do - ing a -

do. Gt. *ff* *dim.* Man.

4

- mong the peo-ple, praise the Lord, praise the Lord, call upon His

Name, call up-on His Name, call up-on His Name, de-clare His

do-ings a-mong the peo-ple. Be-

without *Ad.*

*mp* *cres.*

*f*

*mp*

*cres.*

*Sw. mp* *cres.*

*cen* *do.*

*ff*

*ff*

*cres* *cen* *do.*

*cres* *cen* *do.*

*Gt. ff*

*dim.* the people.

*f*

*dim.*

*f*

*dim.*

*Sw.*

*Gt.*

*f*

*Ad.*



hold, be - hold, be - hold, . . . be - hold, be - hold, be - hold . . . .

Piano accompaniment for the first system, featuring chords and moving lines in both hands.

*mf* God is my sal - va - tion, God is my sal - va - tion, *mf* *cres.* I will trust, I will  
*mf* *cres.*

*mf* *cres.*

trust, and not be a - fraid, for the Lord Je - ho - vah is my  
*mf* *cres.*

*mf* *Sw.* *cres.*  
without Ped.

strength, my strength and my song, my strength and my song, He al - - so

is be - come my sal - va - - tion. Sing un-to the

Sing un-to the Lord

Lord, Sing unto the Lord, to the Lord, for He hath done, hath done

Sing unto the Lord, to the Lord, for

Sing, Sing, Sing.

ex - cel - lent things . Sing un - to the Lord . . . Sing un - to the

Sing, Sing, sing un - to

Lord, . . sing un - to the Lord un - to the Lord, Sing,

sing un - to . . . the Lord . . .

rall.

molto rall.



## "Festival" Anthems.

No.		O.N.	Sol. & Ch.
1.	"HE IS RISEN" (Easter). THOMAS FACHE ... .. 2d. ... 1d.		
2.	IN THE BEGINNING WAS THE WORD (Christmas or Festival). C. DARTON 2d. ... 1½d.		
*3.	COME, SING WITH HOLY GLADNESS (Sunday School Anniversary). E. H. SMITH, F.R.C.O. 2d. ... 1d.		
4.	BLESSED ARE THE MERCIFUL G. RAYLEIGH VICARS ... .. 2d. ... 1d.		
*5.	I WILL SING OF THE MERCIES OF THE LORD FOR EVER (Festival). CHARLES DARTON 3d. ... 2d.		
6.	OH, LOVE THE LORD (For Quartet and Chorus). ARTHUR J. JAMOUNEAU ... 2d. ... 1½d.		
*7.	JESUS, THOU SOUL OF ALL OUR JOYS (Choir Festival). ARTHUR BERRIDGE 2d. ... 1d.		
*8.	O CLAP YOUR HANDS (Prize Festival Anthem). W. RIGBY, Mus.Bac. ... 3d. ... 1½d.		
*9.	THOU CROWNEST THE YEAR WITH THY GOODNESS (Prize Harvest Anthem). ARTHUR BERRIDGE 2d. ... 1d.		
*10.	OH, SING UNTO THE LORD A NEW SONG (Prize Festival Anthem). <i>Containing four movements, embracing Soprano Solo, Quartet, Tenor Solo, and Chorus.</i> MATTHEW KINGSTON, Mus.Bac. 3d. ... 2d.		
*11.	SHEPHERD OF TENDER YOUTH (Hymn-Anthem for Choir and Congregation). ARTHUR BERRIDGE 2d. ... 1d.		
12.	THE LORD IS MY LIGHT (Full Anthem for S.A.T.B. and Mezzo-Soprano or Contralto Solo). PERCY E. FLETCHER 2d. ... 1d.		
13.	THOU SHALT KEEP THE FEAST OF HARVEST (Prize Harvest Anthem— Soprano Solo, Quartet, and Chorus). PERCY E. FLETCHER ... 3d. ... 1½d.		
*14.	ARM, SOLDIERS OF THE LORD (Festival Anthem). JOSIAH BOOTH ... 3d. ... 1d.		
15.	THOU, O GOD, ART PRAISED (Festival Anthem). G. RAYLEIGH VICARS ... 2d. ...		
16.	WE DECLARE UNTO YOU GLAD TIDINGS (Prize Anthem). ORLANDO A. MANSFIELD, Mus.Doc., F.R.C.O. ... 3d. ... 1½d.		
17.	THE LORD IS MY SHEPHERD (Full Anthem). W. A. MONTGOMERY, Mus.Bac. 2d. ... 1d.		
18.	ARISE, SHINE, FOR THY LIGHT IS COME (Prize Anthem—Christmas or Festival). W. T. CROSSLEY, A.R.C.O. 2d. ... 1d.		
*19.	PRAISE THE LORD, AND CALL UPON HIS NAME (Full Anthem). O. DARTON 2d. ... 1d.		
20.	WHEN I HAD WANDERED FROM HIS FOLD (Contralto Solo, Quartet, and Chorus). ARTHUR BERRIDGE 2d. ... 1d.		
21.	ABIDE WITH ME. J. A. MEALE, A.R.C.O. ... .. 2d. ... 1d.		

\* Band Parts may be had.

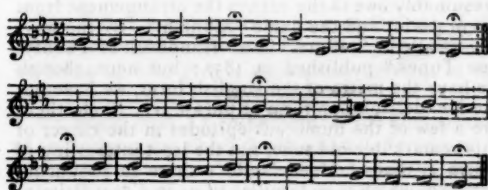
London:

"MUSICAL JOURNAL" OFFICE, 29, Paternoster Row.

*And may be Ordered of any Music-seller.*



Germany to-day to the words, "O Gott, du frommer Gott"—a very slightly altered form, used to the same words, prevails in South Germany—and, secondly, the circumstances which led to the introduction into England of the form given in Ex. 1, which is, of course, the form familiar to us. Here, then, is the North German form. Ex. 6:—



This setting, however, though familiar in the Fatherland, is not so in England, and on comparing it with Ex. 1, it will be seen that the German version differs considerably from the English. The metre, for instance, of the English form is 76.76.76.76, while that of the German is 67.67 6666. Again, the fourth phrase of the English setting has a fine climax which is quite missing in the other. Whence, by the way, came this climax? And whence the other points of difference, notably the metre? And to what circumstances are we indebted for the introduction of this particular form into England? These are important questions. Happily, the answers are forthcoming, and fraught with special interest to us English people.

So far as the writer's researches are concerned, he has not seen this tune in any English publication prior to the year 1846. It may, therefore, be assumed that up to this date the melody was practically, if not wholly, unknown in England. Now, one of the most eventful episodes in the history of a tune is undoubtedly its incorporation into a *chef-d'œuvre* of one of the great masters. This honour befell Munich, the work being none other than the oratorio *Elijah*, the composer Mendelssohn. It will be remembered that this masterpiece was produced at Birmingham in the year 1846. It will also be remembered that though it was so enthusiastically received by the audience, it by no means satisfied the fastidious taste of Mendelssohn, who shortly after its production subjected it to a most thorough revision. Upon the completion of his labours the work, in its amended form, was performed in April of the following year (1847) at Exeter Hall. Now, here is a most interesting point. The tune Munich appeared, as already stated, in this work, and was one of the numbers which came in for much alteration, *both as regards words and melody*. This will be at once apparent when we glance at the melody as it appeared in the 1846 edition, and then compare it with No. 15 in our copies of the oratorio (which of course are according to the revised edition of 1847). Mr. F. G. Edwards has most kindly copied out for me the 1846 melody exactly as it stands in Bartholomew's MS., a precious relic, which is in Mr. Edwards' own possession. Here it is, direct from

the parts which "were prepared for the first performance of *Elijah* in 1846." Ex. 7:—



Now, comparing this with Ex. 6, we see that with the exception of a passing note in phrase iv., the two examples are identical, and that Mendelssohn imported bodily into "*Elijah*" this North German version of the chorale. The words he used were English, and, of course, were of the same metre as in the German, the first line being, "Regard Thy servants' prayer." We will now turn to No. 15 in our copies of the oratorio, and what do we find? *That the familiar quartet "Cast thy burden" embodies our English version of Munich!* We say "embodies" purposely, because the tune has evidently been founded upon this setting, as will be seen when we examine it closely. Let us begin at the words "He never will suffer." By substituting a crotchet C in place of the two quavers of the same name, and a crotchet A for the two quaver As, and making similar time alterations in the following three bars, we obtain our English form of phrases i. and ii. Also by substituting a minim and a crotchet for a dotted minim at the word "great," and by reversing the time values four bars later, and dividing the last minim but one into two crotchets, we get the melody and rhythm of phrases iii., iv., v. and vi. of the English version, including the climax in phrase iv. Thus—unless the writer is greatly mistaken—we owe to Mendelssohn the introduction of this tune into England, and we owe to him the special English form, if we may so term it, of phrase iv.

In this connection it will be extremely interesting to cull a passage from Mr. F. G. Edwards' "History of Mendelssohn's Oratorio '*Elijah*,'" a valuable book which should be in the hands of all lovers of the oratorio. The passage is a portion of a letter written by Mendelssohn to Bartholomew, and throws a vivid light upon the composer's intentions with respect to this particular tune. "No. 15," he writes, "is a piece in which I must again require your friendly assistance. From the time I first sent it away for the Birmingham performance I felt that it should not remain as it stood, with its *verses and rimes*, the only specimen of a Lutheran Chorale in this old-testamentary work. I wanted to have the colour of a Chorale, and I felt that I could not do without it, and yet I did not like to have a Chorale. At last I took those passages from the Psalms which best apply to the situation, and composed them in about the same style and colour, and very glad I was when I found (as I looked into the English Bible) that the beginning went word by word as in German. But after the beginning my joy was soon at an end, and

there it is that I must ask you to come to my assistance. The words are taken from Psalm lv., 23 [22]; Psalm cviii., 5 [4]; and Psalm xxv., 3."

This interesting extract, which is inserted with Mr. Edwards' kind permission, most cordially granted, seems to show most clearly that the differences which exist between the German and the English version of "Munich" are directly traceable to Mendelssohn himself.

Our space, however, is exhausted, and we must draw to a close. The earliest instance of the appearance of the English version in a tune-book is perhaps that in the Standard Tune-Book of 1852, where it appears as No. 158, and bearing the name by which we know it—"Munich." That the editors were aware of its German origin is evident by its being styled in the index as a Lutheran chorale, and by the following extract from a footnote in the

Preface:—"To Mendelssohn England owes much. . . . The hymn-music assigned to the early congregated Christians in his 'St. Paul,' and to the ancient true worshipper in his 'Elijah,' with other adopted chorales and compositions of this greatest of all masters of the sacred art in modern times, *we have transferred to our pages.*" If this be the earliest appearance of the English form of the tune, then we presumably owe to the editors the arrangement from the oratorio, and the name "Munich." By the way, it was called "Stafford" in a "Handbook of Twenty-one Tunes," published in 1857; but here, though we have the metre of the English form, we have not the Mendelssohnian form of phrase iv. Such, then, are a few of the numerous episodes in the career of this remarkable old tune, not the least interesting of which is that of Mendelssohn's share in producing the form which is so familiar to us in Great Britain.

## Hampstead Nonconformist Choir Union Annual Festival.



AN admirable demonstration of the good results from, and appreciation of, local choir unions was given at Lyndhurst Road Congregational Church on the evening of the 12th March, when the Hampstead Nonconformist Choir Union, an excellently well-balanced chorus of nearly a hundred and fifty voices, under the direction of Mr. J. Douglas Macey, gave an almost faultless performance of Handel's "Messiah" to a church so crowded that every seat was occupied, and supplementary chairs had to be placed in the aisles.

The choirs associated for this purpose were Lyndhurst Road C.C., West Hampstead C.C., Haverstock C.C., New College C.C., Prince Arthur Road Wesleyan Church, Queen's Road Wesleyan Church, Mill Lane Primitive Methodist, and Froggnall Presbyterian Church.

The initiative in the movement to form the Hampstead Union sprang from Mr. Owen Thompson, organist and choirmaster of Prince Arthur Road Wesleyan Church, some two years ago.

The Union gave Mendelssohn's "St. Paul" last year, on which occasion admission was by payment. This year the local authorities forbade a charge being made for admission, and the Union were dependent upon a collection to pay their somewhat heavy expenses. They asked for silver, and we hope they got it. Immediately before the performance Mr. Elliot Reed rose from amongst the singers, and in a neat little speech requested the audience to refrain from outward applause during the performance, and promised that an opportunity should be given during the evening whereby everyone present could show their sympathy and appreciation in a very practical manner if they wished.

The soloists were Miss Kate Cherry, Miss Evelyn Bridgman, Mr. Henry Holyoake, and Mr. Arthur Barlow.

The usual "cuts" were made, and both "His yoke is easy" and "He shall purify" were omitted. Mr.

G. Dorrington Cunningham, F.R.C.O., was at the organ, and his playing of the Overture and Pastoral Symphony and his accompaniments were in good taste. At one point we thought he hurried Miss Bridgman in "O thou that tellest," to the singer's disadvantage, but that lady's singing of "He shall feed His flock" and "He was despised" was very good. Miss Kate Cherry was brilliant in "Rejoice greatly," and held the audience spellbound with her beautiful rendering of "I know that my Redeemer liveth." The hush seemed to get deeper while she sung, and when she finished, faces relaxed into smiles that expressed appreciation.

Mr. Holyoake gave a very sympathetic rendering of the tenor music.

Mr. Arthur Barlow was in splendid voice, and his tone just seemed to fit the building. He sang well; his words were distinct, and his phrasing finished. In "Why do the Nations," with the aid of Mr. Cunningham's accompaniment, he was grand. As for the chorus singing, it was excellent throughout. Mr. Macey had perfect control of his singers. The rendering of "For unto us" is specially worthy of note, inasmuch as Mr. Macey held his singers' tone back quite to *mezzoforte* till the word "wonderful" was reached, then we got a marked contrast, and *ff* effect seldom obtained. Nor did we get the tawdry *pianissimo* "Peace on earth" effect, which is not only ridiculous, but wrong, according to Handel's directions. A remarkably steady rendering of "All we like sheep" was given. This chorus usually gets "rocky" at the florid passages in each part. The only slip we noticed in the chorus singing was in "Worthy is the Lamb," where a tenor entered perceptibly before the beat, but, as a rule, all the entries were clean and well marked, and the choruses ended with a "snap." A good strong body of contraltos were very evident in all the alto leads.

The present organisers of the Union, Mr. Joseph Moody, Mr. A. J. Farmer, and the Committee, are to be congratulated on the success of their efforts.



## Manchester and District Nonconformist Choir Union.

WE print the following report recently issued that the various local N.C. Unions throughout the country may see the good work done in Manchester. Some of the methods might well be adopted by other Unions.

The Executive Committee have at the end of the second year of the Union's existence great pleasure in being able to give a satisfactory account of the work done during the past year.

We began with a Competition in the composition of an Anthem, for which the President offered a prize of £5. There were four Compositions sent in, which were submitted for adjudication to Dr. Henry Watson, and he awarded the prize to Mr. G. A. Blackburn, Organist of Grosvenor Square Presbyterian Church, for an Anthem entitled, "O sing unto the Lord a new song." It has not at present been thought advisable to publish it.

The services of the Union were solicited by the District Free Church Council, and were willingly rendered at the Simultaneous Mission Services held in the Free Trade Hall in February. Each evening a large Choir attended and greatly assisted with the singing. Mr. Humphreys presided at the organ. There was a series of Lectures in connection with the Mission on Christian Evidences, held in the Central Hall, at which Choirs from several of the leading Churches very willingly took a night each, leading the singing of the hymns, and also supplied anthems and solos. Thus the Lectures were made "hearty and melodious," which was what the promoters desired, and through the Rev. Professor Peake, M.A., the thanks of the Council were tendered.

The Wesleyan Band of Hope Union were assisted at their Annual Meeting by a small Choir, and the singing was very much appreciated. They requested further assistance in December, but owing to the preparation needed for the "Messiah" performance, the invitation had to be declined.

The usefulness of our Organisation was proved at the Great Memorial Service held in the Free Trade Hall, on Saturday, February 2nd, on the occasion of the funeral of our late beloved Queen Victoria. In response to a telegram received from the Secretary of the Free Church Council, an invitation was sent out to about fifty Choirs, with the result that more singers responded than there was accommodation for. A very fine rendering of Mendelssohn's "Hear my Prayer" was given, with Madame Sadler-Fogg as soloist.

Musical Services have been held in various Churches during the year. Choirmasters and singers

have readily assisted one another, and have thus helped to secure the financial aid required, for which the services were organised.

A very important item in our year's work was the Choral and Solo Singing Competitions, held at the Botanical Gardens, on Saturday, September 14th. It was a very successful event, and far exceeded the expectations of the promoters. This undertaking was very beneficial both to Choirs and aspiring soloists. It showed them their strength, and also their weakness. The singers will benefit as a result, and will no doubt try to aim higher whenever a similar event is before them.

The Prizes were awarded as follows: Choirs with over 26 Singers. 1st Prize, Green Mount Congregational. 2nd Prize, Heywood Congregational. Choirs with over 16 Singers. 1st Prize, Rydal Mount Wesleyan. 2nd Prize, Moss Side Baptist. Sight Singing Test. Octagon (Stockport Road) Congregational. Solo Singing, Soprano. 1st Prize, Miss Bessie Blackburn. 2nd Prize, Miss Jessie Wray. Contralto. 1st Prize, Miss Florence Kay. 2nd Prize, Miss Bella McKenzie. Tenor. 1st Prize, Mr. Robert Cochran. 2nd Prize, Mr. Frank Mosley. Bass. 1st Prize, Mr. John Lightfoot. 2nd Prize, Mr. W. Major Pearson. There were 14 Choirs and 33 Soloists competed. Adjudicators: Dr. Henry Watson and Dr. Thos. Keighley.

The rehearsals for the Festival, under the able conductorship of Mr. Granville Humphreys, were greatly enjoyed by the singers, as evidenced by the large attendances, making the success of the performance a foregone conclusion. The Committee thank the Choirmasters for their assistance, and are glad to report a favourable financial result. The criticisms of the daily and weekly papers, respecting the performance on October 19th, were very encouraging, and it is hoped that future events will be such as will receive higher praise. Dr. Watson's Cantata, "A Psalm of Thanksgiving," composed specially for this occasion, was well rendered, notwithstanding the delay in publishing. It is hoped by the Committee that it will be a useful work for special occasions in the various Churches.

Unfortunately, the financial results of the "Messiah" performance on December 14th were a failure; but the musical accomplishments were very creditable to all concerned, and the thanks of the Committee to Mr. Granville Humphreys for his very able work have been given and approved by the Council by re-electing him to the position of Conductor for another year.

Five Council Meetings have been held during the year, with an average attendance of 33. It is hoped that in the coming year greater interest will be taken, and that the work of the Union may become a praise in all the Churches.

## London Free Methodist Musical Union.

TWO further successful performances of Gaul's "Ruth" have recently been given, one at Hill Street, Peckham, on Monday, February 17th, and the other at Crescent Road U.M.F. Church, Plumstead, on Saturday, March 1st. At the former Mr. W. J. J. Franks conducted, Mr. W. De Levante accompanying, while at the latter the Choir was under the direction of Mr. Fred. C. Lelliott, the

accompanist being Mr. Sydney Duerr. In each case the principals were Miss Florence C. Bartlett (Ruth), Miss A. Willingham (Orpah), Miss F. M. De Levante, G.S.M., L.A.M., Med. (Naomi), and Mr. Chas. Broomhead (Boaz). The performances were in every way creditable to all concerned, and the audiences gave unmistakable testimony of their appreciation.

## Echoes from the Churches.

*A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. J. W. Turner.*

### METROPOLITAN.

**BAYSWATER.**—Mr. C. G. H. Young, organist of Denbigh Road Wesleyan Chapel, on March 7th gave a very interesting lecture on "Various Aspects of Music." He cleverly divided his subject under four heads—"Music from Nature's Aspect," "Music from Scripture's Aspect," "Music from Shakespeare's Aspect," and "Music from the Modern Aspect." Aided by the choir and several expert instrumental soloists, who played illustrations upon the violin, two flutes, the oboe, the cor Anglais, the bassoon, and the French horn, mostly instruments seldom heard out of the orchestra, the evening proved both interesting and instructive. Mr. T. R. Croger acted as chairman.

**CLAPTON.**—The series of organ recitals at the Downs Chapel by Mr. W. C. Webb, A.R.C.O., which concluded with a "by desire" programme on March 10th, became increasingly popular as they proceeded; the attendance growing from about a hundred at the first recital to nearly five hundred at the last. Mr. Webb's programmes consisted of high class organ music, including works by Bach, Handel, Mendelssohn, Guilman, Wagner, Smart, Lemare, and other composers of more or less celebrity. The sixth recital consisted of pieces selected from the previous five programmes by members of the audiences, who wrote their desires and sent them to the recitalist. The favourite piece proved to be Wagner's "Prelude" (Lohengrin). Twenty-eight pieces were requested, but as these could not all be put into one programme, Mr. Webb gave eight of the most popular. The fourth programme was interesting from the fact that it was announced that all the organ solos were the works of British composers. Under a mistaken impression "At Evening," by Dudley Buck, was included. Mr. Buck is an American, and is at present living in Brooklyn, N.Y. One or more soloists relieved each programme of any possible heaviness that might be thought to arise from an organ recital. These included Miss Edith Nutter, Miss Mary Fuchs, G.S.M., Master Percy Phillips, Mr. Arthur Barlow, Mr. Samuel Masters, Miss E. L. C. Head (violin), and Mrs. Thurlow Halfpenny (cello). As this series have proved such a marked success Mr. Webb has announced his intention to continue them shortly.

**HIGHBURY.**—Mr. Ernest Darke is to be congratulated on the success of the fourth annual Eisteddfod, held under his management in connection with the Social Union of Highbury Hill Baptist Church. The chief items were, of course, musical, in which department the adjudicators were Mr. Arthur Berridge and Mr. Edward J. Scruton. The playing by twenty-four juniors of a piece by Mendelssohn became rather tedious towards the last, but it speaks well for the musical enterprise of Highbury when so many boys and girls come forward to compete. The first prize was won by John McMillan, who played almost perfectly; the second and third were Gertie Oldham and Master Roy. In the spelling bee there was quite a galaxy of youth and beauty on the platform facing the audience to begin with; but finally Miss Kate Cully sat there alone. Miss Olive Beresford won the soprano contest, Miss Ada Drown being a close second, the test piece being Mendel-

ssohn's "Jerusalem, thou that killest." The prize for an essay of 1,000 words on Alfred the Great was won by a little schoolgirl under fifteen years of age. The test piece in senior piano-playing was "Murmures Harmonieux," by Kerr. There were five entries, the best of whom was Miss Flora Mills; Miss Edith Crowther second. The latter young lady's powers were displayed in the sight playing contest, when she played Cauldrey's "Bagatelle in G" almost correctly. For the tenor solo prize, "My hope is in the everlasting" (Stainer), there were only three competitors, and of these Mr. C. H. Roberts was declared the winner. Miss Evelyn Brothers gave the best rendering of Farmer's "By Jesus' grave" in the alto section. The violin and bass solo competition were declared "off," there not being sufficient entries. Miss Violet Coward, the honorary accompanist, was a sympathetic and careful player, and did her work well. With the cookery we have little to do here, only to say Miss Lily Darke made the best apple pie. Mrs. Benham—who only stood in to make a competition—won the prize (which she would not accept) for the best three-minute impromptu speech on "Ought Women to Have a Vote and Sit in Parliament?" The button-hole-making prize (judge, Mrs. Ernest Turner) was won by Miss Ada Drown.

**ISLINGTON.**—Mr. Harold S. Smets, the esteemed organist of Cross Street Baptist Church, has resigned his position owing to his removal from London. On Sunday, March 16th, the "Men's Own" presented him with two volumes of organ music as a token of their regard, and as a slight appreciation of his valuable services.

**KENTISH TOWN.**—At the weekly meeting of the Literary Society, in connection with the Congregational Church, on Tuesday, March 4th, Mr. A. H. Sabin delivered an exceedingly interesting lecture on "Richard Wagner." Mr. Corbett was in the chair. Mr. Sabin treated the important events of Wagner's life, from his birth, on 22nd May, 1813, in Leipzig, to his death, in Vienna, on Feb. 13th, 1883, with skill and good taste, showing that often his best work was produced during a time of great trouble and anxiety. "Never," said the lecturer, "did Wagner pander to the popular taste, or act in opposition to the promptings of conscience. His soul rebelled against the prostitution of Art to the ends of individual display and personal aggrandisement that were characteristic of the time. The illustrations were rendered very skilfully by Messrs. E. F. Symons and E. Bristol, who played as piano duets the March from "Tannhäuser," the "Huldigungsmarsch," and the "Flower Maidens," from "Parsifal." The vocal illustrations were "Seula's Ballad," from "The Flying Dutchman," and "Elizabeth's Greeting," from "Tannhäuser," by Miss Mary Lund, the former of which was loudly encored. Mr. Maurice Aubrey sang "Walter's Prize Song," from "Die Meistersinger," and "Dreams," a study to "Tristan und Isolde," the latter of which was encored. Everyone agreed with the chairman when he said, at the conclusion, he thought it was an ideal literary society evening, as they had really learned something about a great musician that very few of them knew before, and they had been taught in a very palatable way.

**LAMBETH.**—The second annual performance at Christ Church, Westminster Bridge Road, of Lee Williams' beautiful cantata, "The Last Night at Bethany," was given on Sunday evening, March 16th, by the church choir, under the direction of the organist, Mr. J. R. Griffiths, Mus. Bac. The solo portions were given by Miss Edith Luke, Miss Frances Wheal, Mr. William Fell, B.A., and Mr. W. P. Richards, and the organ accompaniments were in the highly capable hands of Dr. F. N. Abernethy. There was a large audience.

**NEW SOUTHGATE.**—A new organ in the Baptist church was opened by Mr. G. Cunningham, F.R.C.O.

**PECKHAM.**—On Feb. 25th, at the Peckham Rye Tabernacle, a very successful concert was given by the members of the Choir and friends. A very appreciative audience filled the body of the church. The Choir, under the direction of Mr. J. Phillips, were at their best in Rossini's "To Thee, Great Lord," which had to be repeated, their other pieces being Minshall's "Who is This?" Darnton's "I will sing of the Mercies," "In Jewry is God Known," and Birch's "Excelsior." Miss Alice Wills rendered "O Divine Redeemer!" and "There is a Green Hill," both of which were encored. Mr. J. C. Lane was successful with "Nazareth," and "O God, have Mercy." Mr. Fischer presided at the organ.

#### PROVINCIAL.

**BESSES (NEAR MANCHESTER).**—The choir and friends of the Congregational Church, numbering about 100 persons, recently held their annual party. They assembled at five o'clock in the large school-room, which had been elaborately adorned, and presented a most attractive appearance. A substantial tea was served, after which the choir gave a concert, the programme being as follows:—Part song, "Moonlight" (Eaton Fanning), the Choir; song, "O Dry Those Tears" (Teresa de Riego), Miss Cook; pianoforte solo, "L'Automne" (C. Chaminade), Mrs. E. Leaver; song, "The Curfew" (Monk Gould), Mr. Leaver; chorus, "Soldier's Chorus," from "Faust" (Ch. Gounod), the Choir; song, "Sunshine and Rain" (Jacques Blumenthal), Miss Taylor; part song for female voices, "Prayer on the Waters" (Carl Reinecke); violin solo, "Cradle Songs" and "Ave Maria" (Paul de Faye), Mr. E. Leaver; part song, "Say, Watchman, What of the Night?" (Sir Arthur Sullivan), the Choir; song, "O Divine Redeemer" (Ch. Gounod), Miss Kirk; song, "The Saucy May" (Morton Elliott), Mr. Dawson; part song for female voices, "Gentle Sleep" (Mendelssohn); song, "The Winged Chorister" (Ciro Pinsuti), Miss Dawson; duet, "Love Shall Never Die" (Frank L. Moir), Miss Kirk and Mr. Leaver; pianoforte solo, "Allegro Grazioso" (Sir W. Sterndale Bennett), Mrs. E. Leaver; part song, "Eldorado" (Ciro Pinsuti), the Choir. Miss Taylor was encored, and responded by singing "The Brook." Miss Kirk and Mr. Leaver were recalled for their singing of Moir's duet. Mrs. Leaver's playing was much appreciated, and she was encored after her second piece, giving a composition by Henselt. A Bechstein grand piano was provided for the occasion. A hearty vote of thanks was tendered to Mr. and Mrs. Leaver, the host and hostess, followed by amusements, interspersed with refreshments, until half-past ten, when the Doxology and Benediction brought the extremely pleasant proceedings to a termination.

**BIGGLESWADE.**—The third annual Musical Festival of the Wesleyan Choirs in the Biggleswade Cir-

cuit was held on February 20th. The object of the movement is to improve the musical portion of the service in the chapels throughout the circuit. The Wesleyan church was crowded long before the time announced for the service to commence, many being unable to gain admission. The anthems were well rendered, and great credit is due to Mr. C. H. Inskip (the popular conductor) for the able manner in which he conducted the united choirs through a difficult selection. Special mention should be made of the good rendering of Smart's *Te Deum* in F, and "The Radiant Morn" (Woodward), both pieces being sufficiently difficult to test the ability of the Choir. A strong quartette was secured in Miss Annie Bartle, A.R.A.M. (silver med.), Miss Nellie Cockerill (Great Yarmouth), Mr. Bowles (Hitchin), and Mr. Frank Inskip (Shefford). The rendering of the quartettes, duets, and solos was highly appreciated by the large audience. The Rev. H. F. Kelvey delivered a most interesting and scholarly address on "Music in Nature," tracing music from the animal world to the angels. The organists were Miss Nichols, Organist of the Wesleyan Church, Biggleswade, and Mr. A. G. Jeeves, Organist of the Wesleyan Church, Beeston.

**BURY.**—A successful organ recital was given by Mr. William Rigby, Mus. Bac., on Feb. 25th, in New Road Congregational Church, his programme being made up of selections from the works of Bach, Grieg, Dubois, Wagner, Rigby, Duffield, Smart, Lemare, Braga, and Meyerbeer. Miss Annie Allen was the vocalist. Messrs. Rigby and Ramwell played an organ duet by Merkel.

**CONWAY, N. WALES.**—Mr. J. H. Maunder's dramatic cantata for male voices was performed at the Town Hall on Tuesday evening, March 18th, by the Conway Male Voice Society, conducted by Mr. J. P. Griffiths. The principals were Mrs. Eivion Jones (Phias), Mr. W. Vaughan (Thasis), and Mr. R. Madoc Davies, A.R.C.M. (Lyon). The principals were all in good form, especially Mr. Madoc Davies, who in the recitative and air, "Where the river of Kishon," did full justice to the words and music, his enunciation and phrasing being excellent. Mr. W. Vaughan was also very successful in his rendition of the solo, "Woe, woe, to the fool."

**EDGELEY (NEAR STOCKPORT).**—Mr. J. A. Meale, F.R.C.O., gave an organ recital in the Wesleyan Chapel on March 10th. His programme included selections from the works of Lemmens, J. S. Bach, Batiste, Lemare, Morandi, Beethoven, Wiegand, and Brahms, several items being encored. Miss Bertha Stafford, Mr. T. H. Barratt, and Mr. Walter Rigby were the vocalists. Anthems were given by the choir.

**FARNWORTH, BOLTON.**—Dixon Green Congregational Church was well attended by a highly appreciative congregation, when the popular cantata, "The Love of God," by A. Berridge, was rendered on Sunday evening, March 9th, conducted by their esteemed choirmaster, Mr. Samuel Jervis, supported by Mr. Fred Jervis at the piano. The service commenced with hymn, "O love divine, how sweet thou art!" to tune "Purleigh," and prayer. Mr. B. Wallwork, of Farnworth, gave a short address on the love of God, which was enjoyed by all. The soprano solos were taken by Miss Polly Heywood, who has an excellent voice; the contralto by Mrs. B. Moore, who gave a sympathetic rendering of "When I had wandered." Mr. J. Clare sang the tenor with good effect. Mr. W. E. Waters (bari-



tone) gave his solo in a telling manner. The quartets and duet were given in an admirable manner, while the choruses were rendered in a very satisfactory style by a well-balanced choir, which did great credit both to themselves and the choirmaster. After the cantata came two anthems, "O clap your hands," by W. Rigby, Mus. Bac., and "Hallelujah! Christ is risen!" by A. Berridge. Mr. W. E. Waters gave the recit., "For behold," and the air, "The people that walked in darkness" (Messiah) in his own finished style. After the Doxology and Benediction was pronounced, everyone went away feeling that it had been good to be there.

**GRAYS.**—A new organ has been erected in the Congregational church. Dr. Hunter was the preacher at the opening service.

**HAMER (LANCASHIRE).**—On March 4th a sacred concert and organ recital was given by Mr. Frank Evans in the M.F. Church. Mr. Evans played works by Mendelssohn, Salomé, Guilman, Batiste, Wolstenholme, Gounod, Vincent, Bach. Miss L. Rushworth was the vocalist, and Mr. W. Townsend gave two flute solos.

**LIVERPOOL.**—Mr. W. H. Jude conducted "Services of Gospel-Song" in the Large Hall of the Y.M.C.A., Mount Pleasant, on Sunday and Monday evenings, 23rd and 24th February. The hall proved far too small for the numbers who crowded to hear Mr. Jude tell the good news of the Gospel, and hundreds were unable to gain admission. The music was taken from the missionary's volume, "Music and the Higher Life," and from the "Liedertafel" series of hymns and songs. The feature of the evenings was the way in which the congregation sang Mr. Jude's "I shall know Him," and his arrangement of "Count your Blessings," from the "Preacher-Musician" series. These were the first services conducted by Mr. Jude since the serious illness which compelled him to give up public work nearly a year ago; but the great success attending the effort has encouraged the Committee to invite him to repeat his visit a month hence, when grand times are expected. The arrangements were carried out by the members of the "Music and the Higher Life" Society, which was formed out of Mr. Jude's congregation when he removed to London some two years ago.

**MANCHESTER.**—On Friday, March 7th, the annual concert by the choir of Moss Side Baptist Church was held, and even more than the usual measure of success was attained. The conductor, Mr. J. W. Turner, is very fortunate in having vocalists of no mean order in his choir, and he and they must be congratulated on the very intelligent and pleasing manner in which they acquitted themselves. The chief item in the programme was the cantata, "The Song of Miriam" (Schubert), Madame Pashley of the Manchester College of Music being the soloist, and her singing left nothing to be desired. Madame Pashley possesses a soprano voice of high quality, and she did full justice to the inspiring music. The choruses in the cantata were very effective, and evidenced the careful rehearsal which must have been given to them. The choir were also heard to great advantage in the motet, "Hear My Prayer" (Mendelssohn), Miss Florence Egerton singing the solo part in a highly satisfactory manner. The part song, "Moonlight," the test piece at the Choir Union Competition last year, was also sung by the choir, unaccompanied, and judging by the applause this was, perhaps, the most popular item of the evening, and

the appreciation by the audience was well deserved, and no less pleasing was the rendering of Cowen's beautiful bridal chorus, "The Rose Maiden." The remainder of the programme consisted of songs by members of the choir, and whilst it would be invidious to single out any of the artistes, yet a word of special praise must be accorded to Miss Nellis Adams, who has a rich contralto voice of great power. Her first song, "Good Bye" (Tosti), was beautifully sung and an encore demanded, to which Miss Adams responded with "I Trust Thee Still." Mr. Robert Fallows sang "The Sailor's Grave" (Sullivan), and as an encore "My Sweetheart When a Boy," in both of which songs he was very successful. Mr. Frank Mosley was also encored for "O Promise Me" (R. de Koven), his second effort being "Take a Pair of Sparkling Eyes," and Mr. Harry Hartley gave a spirited rendering of "Rolling in Foaming Billows" (Haydn). Miss Bertha Platford, a young singer of great promise, was very successful, singing Sullivan's "My Dearest Heart," and as an encore, "The Captive Maid." The other items in the programme were "Come unto Me" (Coenen) by Miss Gertrude Edwards; "Angus Macdonald" (Roeckel) by Miss Bertha Gabits; and "The Song of the Toreador" by Mr. Arthur Bellis. Mr. Turner, who acted as accompanist and conductor, also entertained the audience with a humorous item, "Maud—the Girl who had Studied Abroad."—An interesting Musical Service was given at the Plymouth Grove Wesleyan Church on March 17th. The principal soloists were Madame Sadler-Fogg, Mrs. Rains Bateman and Mr. Herbert Berry. A choir of about 100 voices sang "The Wilderness," "Say, Watchman, What of the Night?" etc. Mendelssohn was well represented; Madame Fogg and the Choir rendering "Hear My Prayer" with great taste. "He Watching over Israel" and "Be Not Afraid" were also sung. Mr. Clifford Davies, the organist of the Church, in addition to his duties as accompanist, gave two organ solos, both by Th. Dubois, "Marche des Rois Mages" and "Toccata in G Major," the latter item being very well executed. As the chorus was selected from members of the Halle Choir, the Manchester Philharmonic Society, and the Nonconformist Choir Union, Mr. Rains Bateman had a very excellent body of singers under his baton, and the audience showed hearty appreciation at the conclusion of the choruses. Madame Sadler-Fogg was awarded an encore at the conclusion of her song, "The Gift of Peace" (C. H. Fogg), a beautiful song which will no doubt become very popular.

**REDRUTH.**—A very interesting concert was given in the Illogan Highway United Methodist Free Church on Thursday, February 27th, by Mrs. F. Thomas's violin, mandoline, banjo, and guitar band. Mr. R. Powning, of Camborne, presided. The audience was very large and appreciative. The various items were beautifully rendered. The concert was opened by Mr. Fred Thomas, L. Mus., L.C.M., who well rendered a solo on the organ. The U.M.F.C. choir gave some choice anthems very ably, including "Shepherd of tender youth" and "Awake up, my glory." The pupils' band was a great attraction, the playing of which was greatly admired and highly spoken of. Mrs. F. Thomas, Misses K. Letcher, B. Thomas, and B. Peters gave a mandoline selection entitled "Novar," which was well received. Then followed a pianoforte solo by Miss Louie Thomas, "Rondo Alla Turca." Pianoforte solos were also given by Miss W. Turner and Miss A. Phillips, who acquitted themselves well. One of the principal features of the evening was the mandoline playing of Mrs. F. Thomas, who played

as one of her solos the overture to "The Poet and Peasant" (Suppé). Misses C. Kent and C. Wearne played a pianoforte duet in splendid style. The vocal solos and duets were taken by Misses B. Thomas, M. Matthews, L. Nancarrow, E. James, and W. Turner, and Messrs. T. H. Opie and J. Bray, Miss B. Thomas's solo, "Remember now thy Creator" being especially enjoyed. The accompanists were Mrs. F. Thomas, Miss C. Kent, and Miss G. Thomas; organist and conductor, Mr. F. Thomas, L. Mus., L.C.M.

ROCHDALE.—The choir gave an excellent concert in Wesley Chapel, Castlemere Street, on February 22nd, under the able conductorship of Mr. W. Townsend, Mr. F. Evans being the accompanist. Songs were rendered by Miss E. Greenhalgh, Miss S. J. Leach, Miss E. E. Dudsworth, Mr. T. Mason, Mr. H. Male, Mr. G. Etherington, and Mr. F. Evans.

## Correspondence.

### RELATIONSHIP BETWEEN ORGANIST AND CHOIRMASTER.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I write you on a matter that may be of interest to you and the readers, viz., the relationship existing between organist and choirmaster when those offices are held by separate individuals.

At our chapel we have a good choir, a fine organ, and excellent congregational singing. We had a very successful time, musically, whilst our late choirmaster was with us; and he and the organist worked together with mutual goodwill and with happy results. The present choirmaster and organist do not seem to work together very sympathetically. The choirmaster seems to work out all his ideas with little consideration for the wishes of either the choir or organist. As to the hymn tunes, we use a book in which the tunes are set to the words, but the choirmaster is in the habit of changing the tune for no apparent reason and without regard for the customs and usages of the church. The organist resents the way in which he is overlooked, ignored, and overruled. The choirmaster's wishes are forced on him, and the organist is expected to carry them out, with no thought as to whether he agrees with them or not. I believe much irritation and strained relations would be avoided by a mutual sympathetic working together of those officers; but it appears to be no part of the choirmaster's programme to do that.

In conclusion, I may say that our organist is a man of culture and an accomplished musician of long standing, and his sympathetic and inspiring accompaniments to the hymns are always enjoyable, and contribute in a great measure to the success and heartiness of our singing.

The above matter may be of sufficient interest and importance to call for a few helpful remarks and words of advice from some of your readers who have had or may be having similar experiences.—Yours sincerely,

STUDENT.

In the King's Bench Division, on March 8th, Messrs. Norman and Beard, Limited, the well-known organ builders, obtained judgment for damages (for libel) and costs against Mr. Robert Hope-Jones, formerly in their employ, the amount to be ascertained by enquiry before a Master of the Court.

## Rochdale Wesley Circuit Choir Union.

THE Annual Festival of this prosperous Union was held in Wesley Chapel, Rochdale, on March 15th. The combined choirs met in the afternoon for business and rehearsal. The President (Mr. Thos. Coulthard), treasurer (Mr. Wm. Holt), and the secretary (Mr. W. Townsend) were re-elected. Through the kindness of the President the choirs were entertained to tea.

The musical programme for the evening was an interesting one. The choral works included Te Deum (Smart), "O Praise God in His Holiness" (Clarke Whitfeld), "O Sing Unto the Lord with Thanksgiving" (specially composed for this Union by W. A. C. Cruickshank), "Arm, Soldiers of the Lord" (J. Booth), "Hear My Prayer" (Mendelssohn) all of which were admirably rendered, and reflected great credit on choir, conductor, and organist alike. The soloists were Miss Radford and Mr. Libbis N. Burch, both of Manchester. The former gave "Entreat Me Not to Leave Thee" and "With Verdure Clad" for both of which she was encored; the latter rendered "Behold I Stand at the Door" and "Honour and Arms," and he also received two encores. These singers likewise sang solos in two of the choral works. Mr. Frank Evans gave an organ solo with much success, "St. Alphege" with variations (Maxfield), "Sunset Melody" (Vincent), "Grand Offertoire in F" (Vincent). Mr. Townsend proved a very capable conductor. Letters of kindly recognition and appreciation have been received from the Circuit officials and other gentlemen, so the work of the Union has not been a thankless one. On the contrary there is ample evidence that the Union has met with considerable encouragement, and it is looking forward to a bright and successful future.

## Welsh Festival in London.

THE Welsh Nonconformist congregations in London held a "Cyfarfod Pregethu," otherwise a preaching meeting, in the City Temple on St. David's Eve, when a large congregation assembled. Of course no Welsh service would be complete without a good deal of singing, and this occasion was no exception. The music consisted chiefly of hymns, in which the entire congregation took part, the music now sinking to a plaintive minor key, and now rising in a burst of triumph. A choir a thousand strong, from the various Welsh churches, was massed in the galleries, and conducted by Mr. D. Evans, Mus. Bac. (Oxon), while Mr. J. C. McLean, A.R.C.O., of Port Madoc, presided at the organ. A feature of these preaching meetings is the deliverance of two sermons by different preachers; and two discourses, each occupying about three-quarters of an hour, were given by ministers from Wales, viz., Rev. W. S. Jones, of Carmarthen, and the Rev. D. Lloyd Jones, M.A., Llandinam.

An anthem followed, "Buddu-goliaeth Calfari"

("The Conquest of Calvary"), composed by the conductor, Mr. David Evans, and was followed by a closing hymn, Parch D. C. Jones, of "Llundain" (London), offering the closing prayer. Among those present were "Parchs" J. Machreth Rees, of Chelsea; Thos. Nicholson, Bromley; Lloyd Jones, City Road; J. Davies, of North Kensington; Elvet Lewis, of Canonbury; and Justin Evans, of Lewisham.

### The North London Baptist Choirs' Association.

THIS association gave their third annual Choir Festival in Upper Holloway Baptist Church on Wednesday, February 19th, when some 100 voices, drawn from eight churches, rendered an excellent programme, consisting of anthems by various composers and deservedly popular hymns, in which the fairly large audience took part. The Rev. J. R. Wood gave an interesting address, while Miss Mary Fuchs and Mr. Alexander Tucker were the efficient soloists. Mr. Holloway (the organist of the church) presided at the organ, and Mr. W. C. Webb, A.R.C.O., at the piano, Mr. Webb also giving a short but appreciated organ recital preceding the service. The programme was repeated at Vernon Chapel, King's Cross Road, on Wednesday, February 26th, when the Rev. D. H. Moore presided, Mr. Wallington (organist of the church) played the accompaniments on the American organ, and Mr. F. Middleton presided at the piano. Miss Edith Potter and Mr. Archibald Holder were the soloists. A third service was held at Belle Isle Church, Brewery Road, N., when Joseph Benson, Esq., L.C.C., presided. A short organ recital was given by Mr. W. C. Webb, A.R.C.O., who also played the accompaniments during the evening, while Miss Adeline Boff and Mr. S. Jones rendered able service as soloists. Mr. G. E. Arundel conducted all three gatherings.

### Staccato Notes.

PICCOLOMINI, the composer of "Ora Pro Nobis," died on the 9th ult.

SENOR MANUEL GARCIA recently entered on his ninety-eighth year.

MR. PRENDERGAST has been appointed organist of Winchester Cathedral.

MR. HAMISH McCUNN has been appointed musical conductor at the Savoy Theatre.

THE music publishers have formed themselves into a society entitled "The Musical Copyright Association for the Suppression of Piracies."

OWING to pressure of work, Mr. H. J. Wood has resigned the conductorship of the Nottingham Sacred Harmonic and Wolverhampton Festival Society. Mr. Allen Gill has been appointed his successor at Nottingham.

THE dedication of Sir Alexander Mackenzie's "Coronation" March to His Majesty the King has been graciously accepted. The composition is to be issued in various arrangements, one of which, for military band, will be made by the bandmaster of the Coldstream Guards.

### New Music.

NOVELLO AND CO., BERNERS STREET, W.

*Original Compositions for the Organ. Berceuse in D.* By Edwin H. Lemare. 1s. 6d. net.—Very graceful and dainty. Ought to be a popular item on recital programmes.

*Communion.* By Alfred Hollins. 1s.—Very melodious, and suitable as an opening voluntary.

*Triumphal Song.* By A. Herbert Brewer. 1s. 6d.—A vigorous work, which will repay careful study. Well adapted for recital purposes, or concluding voluntary.

*Mazurka.* Arranged for Violin and Piano. By Edward Elgar. 2s. net.—Violinists wanting a bright and "taking" piece will revel in this.

*Tristesse.* For Violoncello and Piano. By J. Hollman. 2s. net.—Easy so far as the notes are concerned, and if expressively played is very effective.

*Chanson de Nuit.* For Piano. By Edward Elgar. 1s. 6d. net.—This charming composition will commend itself to pianists of all grades.

*Eight Hymns, with Tunes, for Coronation Services.*—The tunes are written by Sirs Hubert Parry and G. C. Martin, Dr. Elgar, and Messrs. A. H. Brewer, Myles B. Foster, Alfred Hollins, J. H. Maunder, and J. E. West—a sufficient guarantee for their quality. The one by Sir Geo. Martin will certainly be very popular.

"*I Was Wishful He'd Stay.*" "*I Mayn't or I May.*" By Charles Wood. 2s. net each.—Two Irish songs. Simple, but pleasing.

ALFRED LENGNICK, 58, BERNERS STREET, W.

*Sonata No. 1, for Organ.* By W. Wolstenholme. 4s. net.—A very musicianly work, which will certainly increase the reputation of Mr. Wolstenholme as an effective writer of organ music. The *Andante con moto* movement in 12-8 time is very charming, and the *Allegro Vivace* makes a brilliant finish, if played up to metronome time given.

*Melody in B flat.* By W. Wolstenholme.—Of moderate difficulty, and very useful for showing off a good solo stop.

*Grand Chœur.* 2s. 6d. *Concert Overture.* 3s. By the same composer.—Two bold and very effective works; useful as recital pieces.

### To Correspondents.

A. M.—It was written for the piano, but you can get an arrangement for the organ from Novello, at 1s. 6d.

C. F. J.—We like your tune very well, but the third line could certainly be improved. It is weak.

ANDANTE.—(1) Strict time. (2) Yes. (3) Curwen and Sons. (4) Peter's Edition.

R.S.—Certainly have your 16 ft. open in if possible. You will not find it too heavy.

The following are thanked for their communications:—A. R. (Tenby), J. S. (Hull), T. R. O. (Birmingham), E. D. (Filey), S. S. (Walworth), T. T. B. (Boston), J. W. T. (Manchester), W. T. (Rochdale), C. R. (Rhyl).







**BEFORE YOU ARRANGE YOUR NEXT  
CONCERT SEND FOR A COPY OF . .**

**Arthur Berridge's New Cantata,**

## THE LOVE OF GOD.

The words are selected from the Scriptures or Standard Hymns, while the music furnishes attractive Choruses, Solos for all voices, Duets, and Quartets.

"The sentiment of the words throughout accords well with the title, voicing a strong and glad recognition of the love of God. The vocal parts are characterised by free and pleasing movement without being unduly taxing."—*The Presbyterian*.  
"Easy and tuneful."—*Musical News*.

Price 1s. both Notations. Sample copy to Choirmasters for 8d.

## EASTER ANTHEMS.

**HE IS RISEN.**

By THOMAS FACER. An Anthem for *Easter*, containing much variety. Choral Recit., "Now when they came to the tomb," is preceded by the first strain of the old Easter Hymn tune on the organ. This is in *unison* of course, *Allarghetto*. "Why seek ye the living among the dead?" is a two-part Chorus for *Sopranos* and *Contraltos*. *Andantino*. "O Wondrous Power" is a quartet for S. A. T. and B. A quiet diatonic movement followed by a short instrumental passage leads to the final chorus, *Allergo moderato*, "Hallelujah, Christ is risen." A short fugue, not difficult; ending with majestic phrases for voices and organ alternately. (ed.; Tonic Sol-fa, 1d.)

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW, E.C.

**A NEW CANTATA FOR EASTER  
AND GENERAL USE.**

## The Triumph of the Cross

**A SACRED CANTATA**

**By ARTHUR BERRIDGE.**

A reverent and effective setting, the words carefully selected, and the music appropriately written. The opening hymn and chorus deal with the triumphal entry, and the remainder of the work to the events of the following week—Gethsemane, the trial before Pilate, and the Crucifixion. The final chorus is an Easter Hymn in anthem form, "Hallelujah! Christ is Risen." (Time, about 1 hour.)

Staff Notation, 1s.; Tonic Sol-fa, 8d.

SAMPLE, 7 STAMPS.

Words for Congregation (with music of two Congregational Hymns), 4s. per 100 net.

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW, E.C.

**Now Ready.**

## The Choirmaster.

**Hints on Voice and Choir Training.**

**By JOHN ADCOCK,**

Author of "The Singer's Guide," "Catechism of Music," etc.

"Most helpful little manual we have met for a long time. . . . Altogether a capital book. We recommend it warmly to all church musical workers."

—*Glasgow Herald*, December 20th, 1901.

"We have nothing but praise for Mr. Adcock's work. He shows himself to be an expert in all matters relating to singing."—*Organist and Choirmaster*.

Limp cloth, 1s. 6d. net; Cloth boards, 2s. net.

LONDON:

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW, E.C.

# THE ORGANIST'S MAGAZINE OF VOLUNTARIES.

**A SERIES OF ORIGINAL COMPOSITIONS CHIEFLY FOR CHURCH USE.**

**Edited by E. MINSHALL.**

Published on the First of every Alternate Month. Subscription: 6/6 per Annum, post free.

Volumes I., II., III., IV., and V., Price 13/6 each.

List of Contents sent on application.

### VOLUME V.

November, 1899, contains—  
Contemplation. James Lyon.  
Andante Religioso. C. Darnton.  
Meditation. Arthur Berridge.

January, 1900, contains—  
Berceuse. J. P. Attwater, F.R.C.O., L.R.A.M.  
Adagio. E. H. Smith, F.R.C.O.

March, 1900, contains—  
Andante con moto. Bruce Steane.  
Allegretto in G. Walter Porter.  
Evening Melody. J. P. Attwater, F.R.C.O., L.R.A.M.

May, 1900, contains—  
Prelude and Fugue. Bruce Steane.  
G. F. B. Fugue. Bruce Steane.  
Melodie. Ernest H. Smith, F.R.C.O.

July, 1900, contains—  
Introduction and Allegro. Cuthbert Harris, Mus. Bac.  
Abschied. Bruce Steane.

September, 1900, contains—  
Marche Solennelle. James Lyon.

November, 1900, contains—  
Evening. John A. Meale, A.R.C.O.  
Song Without Words. Bruce Steane.  
Canzona. James Lyon.

January, 1901, contains—  
Introduction and Variations on "Moscow." E. H. Smith, F.R.C.O.

March, 1901, contains—  
Angelus. Bruce Steane.  
Luther's Hymns with Variations. A. Berridge  
Angelia Voices. J. A. Meale, A.R.C.O.

May, 1901, contains—  
Introduction and Variations on "Durham." E. H. Smith, F.R.C.O.  
Abbey Chimes, introducing "Tallis Canon." J. A. Meale, A.R.C.O.

July, 1901, contains—  
Andante Grazioso. Charles Darnton.  
The Wedding Morn. Bruce Steane.

September, 1901, contains—  
Postlude. J. P. Attwater.  
Soprano Melody. Bruce Steane.  
Evensong. Ernest H. Smith.

### VOLUME VI.

November, 1901, contains—  
Triumph of the Cross (Jubilant March). W. C. Filby, L.S.M.  
Evensong. Bruce Steane.

January, 1902, contains—  
Melody in D-flat. Jas. L. Houghton.  
The Evening Bell. J. P. Attwater, F.R.C.O.

March, 1902, contains—  
Berceuse et Hymne Seraphique. E. H. Smith, F.R.C.O.  
Two Soft Movements by W. C. Filby, L.S.M. No. 1.—By the Waters of Babylon. No. 2.—By Cool Siloam.

**SINGLE COPIES, ONE SHILLING AND SIXPENCE NET.**

**PUBLISHING OFFICE, 29, PATERNOSTER ROW, LONDON, E.C.**

("The Conquest of Calvary"), composed by the conductor, Mr. David Evans, and was followed by a closing hymn, Parch D. C. Jones, of "Llundain" (London), offering the closing prayer. Among those present were "Parchs" J. Machreth Rees, of Chelsea; Thos. Nicholson, Bromley; Lloyd Jones, City Road; J. Davies, of North Kensington; Elvet Lewis, of Canonbury; and Justin Evans, of Lewis-ham.

### The North London Baptist Choirs' Association.

THIS association gave their third annual Choir Festival in Upper Holloway Baptist Church on Wednesday, February 10th, when some 100 voices, drawn from eight churches, rendered an excellent programme, consisting of anthems by various composers and deservedly popular hymns, in which the fairly large audience took part. The Rev. J. R. Wood gave an interesting address, while Miss Mary Fuchs and Mr. Alexander Tucker were the efficient soloists. Mr. Holloway (the organist of the church) presided at the organ, and Mr. W. C. Webb, A.R.C.O., at the piano, Mr. Webb also giving a short but appreciated organ recital preceding the service. The programme was repeated at Vernon Chapel, King's Cross Road, on Wednesday, February 26th, when the Rev. D. H. Moore presided, Mr. Wallington (organist of the church) played the accompaniments on the American organ, and Mr. F. Middleton presided at the piano. Miss Edith Potter and Mr. Archibald Holder were the soloists. A third service was held at Belle Isle Church, Brewery Road, N., when Joseph Benson, Esq., L.C.C., presided. A short organ recital was given by Mr. W. C. Webb, A.R.C.O., who also played the accompaniments during the evening, while Miss Adeline Boff and Mr. S. Jones rendered able service as soloists. Mr. G. E. Arundel conducted all three gatherings.

### Staccato Notes.

PICCOLOMINI, the composer of "Ora Pro Nobis," died on the 9th ult.

SENOR MANUEL GARCIA recently entered on his ninety-eighth year.

MR. PRENDERGAST has been appointed organist of Winchester Cathedral.

MR. HAMISH MCCUNN has been appointed musical conductor at the Savoy Theatre.

THE music publishers have formed themselves into a society entitled "The Musical Copyright Association for the Suppression of Piracies."

OWING to pressure of work, Mr. H. J. Wood has resigned the conductorship of the Nottingham Sacred Harmonic and Wolverhampton Festival Society. Mr. Allen Gill has been appointed his successor at Nottingham.

THE dedication of Sir Alexander Mackenzie's "Coronation" March to His Majesty the King has been graciously accepted. The composition is to be issued in various arrangements, one of which, for military band, will be made by the bandmaster of the Coldstream Guards.

### New Music.

NOVELLO AND CO., BERNERS STREET, W.

*Original Compositions for the Organ. Berceuse in D.* By Edwin H. Lemare. 1s. 6d. net.—Very graceful and dainty. Ought to be a popular item on recital programmes.

*Communion.* By Alfred Hollins. 1s.—Very melodious, and suitable as an opening voluntary.

*Triumphal Song.* By A. Herbert Brewer. 1s. 6d.—A vigorous work, which will repay careful study. Well adapted for recital purposes, or concluding voluntary.

*Mazurka.* Arranged for Violin and Piano. By Edward Elgar. 2s. net.—Violinists wanting a bright and "taking" piece will revel in this.

*Tristesse.* For Violoncello and Piano. By J. Hollman. 2s. net.—Easy so far as the notes are concerned, and if expressively played is very effective.

*Chanson de Nuit.* For Piano. By Edward Elgar. 1s. 6d. net.—This charming composition will commend itself to pianists of all grades.

*Eight Hymns, with Tunes, for Coronation Services.*—The tunes are written by Sirs Hubert Parry and G. C. Martin, Dr. Elgar, and Messrs. A. H. Brewer, Myles B. Foster, Alfred Hollins, J. H. Maunder, and J. E. West—a sufficient guarantee for their quality. The one by Sir Geo. Martin will certainly be very popular.

*"I Was Wishful He'd Stay." "I Mayn't or I May."* By Charles Wood. 2s. net each.—Two Irish songs. Simple, but pleasing.

ALFRED LENGNICK, 58, BERNERS STREET, W.

*Sonata No. 1, for Organ.* By W. Wolstenholme. 4s. net.—A very musicianly work, which will certainly increase the reputation of Mr. Wolstenholme as an effective writer of organ music. The *Andante con moto* movement in 12-8 time is very charming, and the *Allegro Vivace* makes a brilliant finish, if played up to metronome time given.

*Melody in B flat.* By W. Wolstenholme.—Of moderate difficulty, and very useful for showing off a good solo stop.

*Grand Chœur.* 2s. 6d. *Concert Overture.* 3s. By the same composer.—Two bold and very effective works; useful as recital pieces.

### To Correspondents.

A. M.—It was written for the piano, but you can get an arrangement for the organ from Novello, at 1s. 6d.

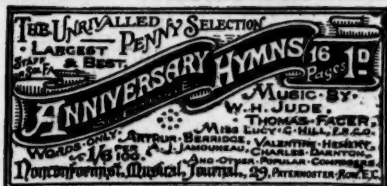
C. F. J.—We like your tune very well, but the third line could certainly be improved. It is weak.

ANDANTE.—(1) Strict time. (2) Yes. (3) Curwen and Sons. (4) Peter's Edition.

R.S.—Certainly have your 16 ft. open in if possible. You will not find it too heavy.

The following are thanked for their communications:—A. R. (Tenby), J. S. (Hull), T. R. O. (Birmingham), E. D. (Filey), S. S. (Walworth), T. T. B. (Boston), J. W. T. (Manchester), W. T. (Rochdale), C. R. (Rhyl).





**BEFORE YOU ARRANGE YOUR NEXT  
CONCERT SEND FOR A COPY OF . .**

**Arthur Berridge's New Cantata,  
THE LOVE OF GOD.**

The words are selected from the Scriptures or Standard Hymns, while the music furnishes attractive Choruses, Solos for all voices, Duets, and Quartets.

"The sentiment of the words throughout accords well with the title, voicing a strong and glad recognition of the love of God. The vocal parts are characterised by free and pleasing movement without being unduly taxing."—*The Presbyterian*,  
"Easy and tuneful."—*Musical News*.

Price 1s. both Notations. Sample copy to Choirmasters for 8d.

**EASTER ANTHEMS.  
HE IS RISEN.**

By THOMAS FACER. An Anthem for *Easter*, containing much variety. Choral Recit., "Now when they came to the tomb," is preceded by the first strain of the old Easter Hymn tune on the organ. This is in *unison* of course, *Allegretto*, "Why seek ye the living among the dead?" is a two-part Chorus for *Sopranos* and *Contraltos*. *Andantino*, "O Wondrous Power" is a quartet for S. A. T. and B. A quiet diatonic movement followed by a short instrumental passage leads to the final chorus, *Allegro moderato*, "Hallelujah, Christ is risen." A short fugue, not difficult; ending with majestic phrases for voices and organ alternately. (ad.; Tonic Sol-fa, rd.)

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW, E.C.

**A NEW CANTATA FOR EASTER  
AND GENERAL USE.**

**The Triumph of the Cross**  
A SACRED CANTATA  
By ARTHUR BERRIDGE.

A reverent and effective setting, the words carefully selected, and the music appropriately written. The opening hymn and chorus deal with the triumphal entry, and the remainder of the work to the events of the following week—Gethsemane, the trial before Pilate, and the Crucifixion. The final chorus is an Easter Hymn in anthem form, "Hallelujah! Christ is Risen." (Time, about 1 hour.)

Staff Notation, 1s.; Tonic Sol-fa, 6d.

SAMPLE, 7 STAMPS.

Words for Congregation (with music of two Congregational Hymns), 4s. per 100 net.

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW, E.C.

**Now Ready.**

**The Choirmaster.**

Hints on Voice and Choir Training.

By JOHN ADCOCK,

Author of "The Singer's Guide," "Catechism of Music," etc.

"Most helpful little manual we have met for a long time. . . . Altogether a capital book. We recommend it warmly to all church musical workers."

—*Glasgow Herald*, December 20th, 1901.

"We have nothing but praise for Mr. Adcock's work. He shows himself to be an expert in all matters relating to singing."—*Organist and Choirmaster*.

Limp cloth, 1s. 6d. net; Cloth boards, 2s. net.

LONDON:

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW, E.C.

**THE ORGANIST'S  
MAGAZINE OF VOLUNTARIES.**

**A SERIES OF ORIGINAL COMPOSITIONS CHIEFLY FOR CHURCH USE.**

**Edited by E. MINSHALL.**

Published on the First of every Alternate Month. Subscription: 6/6 per Annum, post free.

Volumes I., II., III., IV., and V., Price 13/6 each.

List of Contents sent on application.

**VOLUME V.**

November, 1899, contains—

Contemplation. James Lyon.  
Andante Religioso. C. Darnton.  
Meditation. Arthur Berridge.

January, 1900, contains—

Berceuse. J. P. Attwater, F.R.C.O., L.R.A.M.  
Adagio. E. H. Smith, F.R.C.O.

March, 1900, contains—

Andante con moto. Bruce Steane.  
Allegretto in G. Walter Porter.  
Evening Melody. J. P. Attwater, F.R.C.O., L.R.A.M.

May, 1900, contains—

Prelude and Fugue. Bruce Steane.  
G. F. B. Fugue. Bruce Steane.  
Melodie. Ernest H. Smith, F.R.C.O.

July, 1900, contains—

Introduction and Allegro. Cuthbert Harris, Mus. Bac.  
Abendlied. Bruce Steane.

September, 1900, contains—

Marche Solennelle. James Lyon.

November, 1900, contains—

Eventide. John A. Meale, A.R.C.O.  
Song Without Words. Bruce Steane.  
Cantilena. James Lyon.

January, 1901, contains—

Introduction and Variations on "Moscow." E. H. Smith, F.R.C.O.  
Angelus. Bruce Steane.

March, 1901, contains—

Luther's Hymns with Variations. A. Berridge  
Angelia Voices. J. A. Meale, A.R.C.O.

May, 1901, contains—

Introduction and Variations on "Durham." E. H. Smith, F.R.C.O.  
Abbey Chimes, introducing "Tallis Canon." J. A. Meale, A.R.C.O.

July, 1901, contains—

Andante Grazioso. Charles Darnton.  
The Wedding Horn. Bruce Steane.

September, 1901, contains—

Postlude. J. P. Attwater.  
Soprano Melody. Bruce Steane.  
Evensong. Ernest H. Smith.

**VOLUME VI.**

November, 1901, contains—

Triumph of the Cross (Jubilant March). W. C. Filby, I.S.M.  
Evensong. Bruce Steane.

January, 1902, contains—

Melody in D-flat. Jas. L. Houghton.  
The Evening Bell. J. P. Attwater, F.R.C.O.

March, 1902, contains—

Berceuse et Hymne Seraphique. E. H. Smith, F.R.C.O.  
Two Soft Movements by W. C. Filby, I.S.M. No. 1.—By the Waters of Babylon. No. 2.—By Cool Silom.

SINGLE COPIES, ONE SHILLING AND SIXPENCE NET.

PUBLISHING OFFICE, 29, PATERNOSTER ROW, LONDON, E.C.



**MARTIN & COATE,**  
*Organ Builders,*  
54-55, Pembroke Street, St. Clements, OXFORD.

A perfect system of Mechanical and Tubular Pneumatic Lever Actions, applicable to any existing Organ.  
First-class Workmanship and Best Materials.  
SPECIFICATIONS AND ESTIMATES FREE FOR NEW ORGANS.  
Rebuilding, Repairs, Tunings, etc.

**J. W. SAWYER,** *High-Class Instruments made to Customers' Specification.*  
REED ORGAN BUILDER,  
21, Barton View, Beeston Hill, Leeds.  
ONE, TWO, AND THREE MANUALS AND PEDALS.  
**SPECIALIST IN SUPERIOR TONE.**  
*Instruments thoroughly Overhauled, Repaired, or Rebuilt.*  
ESTIMATES FREE.

## BAND MUSIC, Easy, Effective, and Popular.

POST FREE, Specimens of CARL VOLT'S Works, best and most popular series yet issued. 400 sets to select from !!!

**"THE AMATEUR CONCERT."** A Collection of Overtures, Operatic Selections, Movements from Symphonies, etc., arranged as Solos, Duets, Trios, or Quartets for Violin, Piano, and Violin, Viola, 'Cello and Bass, Flute and Piccolo, Two Clarionets, Two Cornets, Euphonium, Trombone, and Drums. 120 Nos. Band and Piano, 2s. 6d. each. Separate Parts, Piano 1s.; other Parts, 6d. each.

JOHN BLOCKLEY, 3, Argyll Street, Regent Street, London, W.

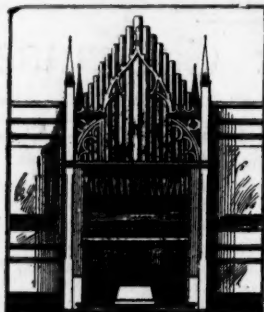
**SPECIAL FOR SUNDAYS, "P.S.A." etc., "GEMS FROM THE GREAT MASTERS."** 24 Nos. Selections from Oratorios, Masses, etc. Same arrangements and prices as "Amateur Concert."

**"THE SACRED WREATH."** A Selection of the most admired Sacred Airs. 50 Nos. Septett and Piano, 1s. 6d. each.  
**POPULAR MARCHES.** 36 Nos. For Band of Ten (or less) and Piano, 2s. each.

Also "Easy Orchestral" Series (Gounod, etc.), 2s. each.  
Also Series of Duets, Trios, and Quartets by CARL VOLT.

## THE "POSITIVE" ORGAN

(CASSON'S PATENT.)



(CASSON'S PATENT.)

The "POSITIVE" ORGAN is entirely superseding the American Organ and Harmonium in

Churches, Chapels, Mission Halls, Schools, etc.  
BECAUSE

1. No reed instrument can properly accompany the human voice.
2. Nothing but an organ pipe can produce organ tone.
3. No reed instrument can possibly imitate organ tone.
4. The tone of the "Positive" Organ is produced entirely from real organ pipes.

Prices from £75 to £250.

Gives on a Single Keyboard the effects of Two Manuals and Pedals. Transposes.

Organs for the Colonies and Foreign Missions in all Climates a Speciality.

Organs of Two or Three Manuals and Pedals, on  
**Casson's "Grand" System,**  
Double the Resources of others of their size.

The "POSITIVE" ORGAN CO., Ltd.,  
8a, Berkley Road, Chalk Farm, London, N.W.

## PIANOS AND ORGANS.

FIRST-CLASS INSTRUMENTS  
AT  
**LOWEST RATES FOR CASH.**

SEND FOR LISTS.

"MUSICAL JOURNAL" OFFICE,  
29, Paternoster Row, London, E.C.

**ST. WINIFRED'S MARCH.**  
FOR PIANO OR ORGAN.

Post Free, 1/- Septet, 1/- net. Orchestral Parts, 2d. each.

"MUSICAL JOURNAL" OFFICE, 29, Paternoster Row, E.C.

**The Organist & Choirmaster.**  
A Mid-Monthly Musical Journal. Price 3d.

UNDER THE EDITORSHIP OF  
Dr. Charles W. Pearce and  
Dr. Charles Vincent.  
Office:—9, BERNERS ST., LONDON, W.

Subscribers will receive the paper direct from the Office on the 15th of every month, post free, United Kingdom and Abroad, 4s. per annum.

## ALL MUSICIANS SHOULD USE THE BLACK AUTOCOPYIST.

The most PERFECT, SIMPLEST, and CLEANLY Copying Apparatus yet invented.  
Up to 200 superior Jet Black Copies of MUSIC, Writing, Drawings, etc., reproduced from one original equal to Lithography.

The original is written or drawn on ordinary paper, with very fluid ink, using any kind of pen.  
Write for price list and specimens, or call and see the apparatus in operation.

THE AUTOCOPYIST CO., 64, Queen Victoria Street, London, E.O.

GREAT VARIETY, LOW CASH PRICES.  
HIRE PURCHASE SYSTEM.  
CATALOGUES FREE.

**Murdoch & Co's Pianos & Organs**

JOHN C. MURDOCH & CO.  
9 & 11 FARRINGTON ROAD, LONDON, E.C.  
AND BRANCHES

15 AP 1902

Printed by HARELL, WATSON & VINEY, LD., London and Salisbury; and Published at the Office of THE NONCONFORMIST MUSICAL JOURNAL, 29, Paternoster Row, London, E.C.